**Year 8 *Edward Scissorhands* Unit - 2016**

(This unit will take approximately 7 weeks to complete)

**Content:**

Students will consider the nature of film-making with regard to Tim Burton’s *Edward Scissorhands*. They will conduct a text analysis (including a close study of the characters, plot, setting, genre, themes and issues that are involved in the film) as well as learn a little about the construction of a film and the techniques used to convey ideas to the intended audience of the film. Before studying the film in depth students will be introduced to the notion of Gothic fiction through a powerpoint. Prior to writing their essay students will give presentations about how film makers create meaning in a segment from this film or another film of similar genre. Students have the option to do creative writing about difference.

**Key Terms:**

Film techniques (camera angles, camera movement and camera shots, sound, lighting, sets, props, mise en scene, costumes), horror, monster, protagonist, antagonist, narrator, Gothic fiction, genre, theme, Utopia, Dystopia, idyllic, difference, boredom, issue, purpose, intended audience, power, prejudice, discrimination, stereotyping, labelling, immortality, prologue, epilogue, suburbia, fantasy, fairy tale, ideal, irony, normal, adolescence, pathos, sympathy, belonging, archetypes, hero, villain, damsel, narrative, climax, denouement, resolution, suspense, tension, plot, story, conflict, conformity, satire, pastel, symbol, isolation, humour, rejection, decay, ‘the other’, fallen, Frankenstein, complication.

**Aims and Objectives:**

**Skills:** Students will…

* apply new key terms with confidence into their own speaking and writing
* consider how film-makers construct films and convey particular ideas to their audiences
* practise their analytical writing with a written response on the film
* practise their speaking and listening skills with discussions and observing the film, both as a whole and in specific sections
* assess whether *Edward Scissorhands* falls into the genre of Gothic Literature and/or other genres, including fantasy, fairy tales, science fiction, horror
* synthesise a wide range of information in developing their opinions about the film, in particular, with regard to the written response
* apply their newfound knowledge about the various aspects of the film to develop their own creative writing about the idea of ‘difference’
* discuss the notion of ideal societies and how individuals represent themselves to society.

**Knowledge:** Students will…

* define key terms
* learn about film-making and how ideas are conveyed to an intended audience for a particular effect
* learn about film techniques and the roles they play in shaping viewers’ ideas about our world
* learn about other methods of communication, such as tone of voice, use of images, sound and music, body language, facial expressions
* be exposed to various genres relevant to *Edward Scissorhands* and what they can learn about literature through these texts
* gain some theoretical knowledge about literary theory and how to put this knowledge to use in their own writing and further understanding of other texts in the future

**Understanding:** Students will…

* develop awareness of their own values and prejudices towards others who are ‘different’
* use their imaginations to write their own creative piece about ‘difference’
* understand how audiences are shaped by what they watch and how this is done
* add to their understandings about literature and how stories compare to one another
* consider our own society more critically and question the nature of ‘difference’ when it is presented to them in the future

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| **Learning Activities** | **Student Product** | **Assessment (S/F)** |
| Introduction-give ‘big picture’ idea of what will be involved in this unit and why it is important. | Y-chart of (looks like/feels like/sounds like) of ‘monster’ | F |
| Students should already be keeping a glossary, so draw their attention to the words and terms they will be learning about in this unit and add to it in each lesson with one or two words. | Glossary of key terms used in this unit as they arise, including a column for using the word/term in their own sentence. | F |
| Introductory Activity 1: Using a data projector, display images of ‘monsters’ for the students to identify and discuss why we consider them monsters-collect pictures of Marilyn Manson, Voldemort, Hitler, Shrek, Medusa, Joseph Merrick (‘elephant man’), Loch Ness Monster, Frankenstein’s monster, Martin Bryant, Charles Manson, etcDevelop the discussion into a definition of ‘monster’ and add to glossaries. | Class discussion  Working definition of ‘monster’ for this unit in glossaries. | F |
|  |  |
| Watch the film in its entirety. Later, there will be time for watching specific excerpts, but the students need to see it through properly first. Instruct them to pay close attention to the opening scenes (up to where Old Kim starts talking as she looks out the window). | New terms added to students’ glossaries.  Discussion about what they’ve viewed, answering any questions they may have… | F |
| Students to consider to what genre the film belongs. In table groups, each group is given large poster paper with one genre written in the middle of it: Gothic/horror, fairy tale, fantasy, teen drama. They then have to write examples from the film that support it being labelled this genre (Show the gothic ppt to assist with understanding of gothic powerpoint – see wiki). | Posters to hang in the room about different genres and examples from text. | F |
| Using the worksheet provided below, consider “How does society treat people who are different?”  Consider the idea of ideal/utopian societies (worksheets and discussion points below-pick and choose what suits you). There is also a slide show on ‘Utopian’ societies (gated communities) which the students find fascinating. | Responses on worksheet or in workbooks. | F |
| Discussion responses and responses in workbooks. | F |
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| look at the film techniques Burton uses to convey his ideas, in particular, colour and symbols, setting, costumes. Students are then to prepare orals - solo or in pairs where they give a presentation on a segment of the film (or another film or similar genre) explaining how the techniques work to convey meaning. | Worksheets, responses in workbooks, discussions  Oral presentation | F  S |
|  |  |  |
| Guide students through the planning stages of the piece (handouts attached below-one is a general planning tool and one is a modified planning tool for students whose assessment memos state they need modified work). | Students’ responses on planning tool-what their main arguments will be, their evidence…TEEL | F |
| Text response to be written under examination conditions. | Text response (essay) | S |
| Rest of unit below is optional – not all materials there as stated. |  |  |
| Materials no longer available for below – optional extra to do creative piece – ask MNT or WHI to see if we can find materials if you wish to do this.  Go through Creative Writing handout (below) and book mini laptops for students to create their Word Cloud. | Word cloud about ‘difference’.  Notes about their creative piece. | F |
| After allowing a few periods to work on the creative piece, hand out the assessment rubric (below) and go through it with the students so that they know how to achieve their best on this task. | Annotated assessment rubric that will be submitted with the Creative piece on the due date. | F |
| Introduce the ‘Statement of Intention’ (on the Creative Writing handout) and allow time for students to write their own. | Drafts of students’ Statements of Intention. (The final Statement of Intention will be included with Creative piece and rubric by the due date.) | F |
| Once students have completed a draft of their Creative piece (set a due date for this to be submitted), swap the pieces between the students and hand out the Peer Feedback Checklists (below) for workshopping to undertaken on these pieces. | Notes on drafts and a completed checklist with positive feedback and some suggestions for improvement prior to submission of the final draft. This draft and check list also need to be submitted for assessment along with the final draft, Statement of Intention, assessment rubric and word cloud. | F |
| Allow one more period for students to finish their pieces and then they are to submit them by the due date (along with all the appendices as outlined above). | Final draft, Peer Feedback Checklist, Statement of Intention, draft and word cloud. | S |

***Edward Scissorhands* Wordsearch**

S C O N T R A S T S S P H A N D S E B

P A R E N T S O E R O E V A S O U V R

S E D U C E L M U L A O U G I G M O U

G O S S I P E O I E N D G Q O R S L B

J O Y C E H B C T L Y O L L E U C F U

I D E A T H E M A E B R O A O B A U S

R E T H G U A D D N A R G I R I R S T

* **Find the list words below in the puzzle.**
* **Use a highlighter to draw a line through each word as you find it, then tick it in the list.**
* **Write the left-over letters in order from left to right on the dotted lines below to discover a SECRET MESSAGE from *Edward Scissorhands*!**

B M L I F Y Y O I U P C G N R E A A N

N I E S P T I V M U S I C Y A L M O B

C N L L E C E S C U L P T U R E I S N

H B E L G K B A P E K A S F D T M O E

A O T A B A U L R T L C A R C C I E S

R Y A T O O R O A E I N A E H S J G N

A F I R G S G N H S T W J B N M G D O

C R L O G R L G S A D E E A H O D E W

T I A M S A A O S E R A M N B S C H I

E E T M N C R Y R E H T O M D N A R G

R N E I G S Y E U G O L I P E I N L I

S D R O T N E V N I T K L E T S A P F

ANGRY✓

AVON LADY

BARBEQUE

BILL BOGGS

BOYFRIEND

BURGLARY

CHARACTERS

CONTRAST

DEATH

EDWARD

EPILOGUE

ESMERALDA

FAIRYTALE

FANTASY

FILM

FLASHBACK

GOSSIP

PEG BOGGS

PLOT

POLICE

PROLOGUE

REJECTION

RELIGIOUS

RETALIATE

SALON

SCARS

SCISSORS

SCULPTURE

SEDUCE

SHARP

SNOW

SUBURB

THEMES

GRANDDAUGHTER

GRANDMOTHER

HAIRCUT

HANDS

HEDGE

IMMORTAL

INVENTOR

JIM

JOYCE

KEVIN BOGGS

KIM BOGGS

LOVE

MANSION

MUSIC

NEIGHBOURS

PARENTS

PASTEL

Write the left-over letters on the lines below to find a SECRET MESSAGE about the film:

\_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_

\_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ \_\_ .

**DYSTOPIA**

Explain ‘utopia’ and ‘dystopia’ and which one *Edward Scissorhands* fits into

Why?

(dystopia-nothing is ideal: husbands don’t listen to their wives, neighbours exploit each other, people lie, especially about how supposedly happy they are-Kim & Jim, Joyce & husband, Peg & Bill)

**Irony**- everything the suburbs are supposed to represent-

safety

neighbourliness

care & support for each other

good for kids (big yards, safe streets, less traffic, family-friendly) is the opposite in this film.

Think of the opposites of the above ideas that occur in *Edward Scissorhands.*

Use slide show of “Utopian” societies to underpin ideas about ‘ideal communities’.

When you described your ideal society, what aspects did you focus on?

You also wrote about your suburb. Now, imagine Tim Burton wants you to portray your suburb in an artistic way that expresses its distinct character for his next film (even if you think you can’t draw well, use colour and other visual features to convey your ideas to us-there’s no need to draw the houses, for example, as they really are, but in a way that communicates the feeling that you think your suburb has).

Year 8 English *Edward Scissorhands* Character study

Double period

1. Break students into table groups, each focussing on a different character: Edward, Kim, Peg, Jim, Joyce-each with poster paper that has a picture of the character in the middle of the page. They are to add personality traits and actions/behaviour that each character contributes to the plot.
2. Share back with the class and discuss. These will be hung in the room.
3. Consider these questions for reflection (we will come back to them for our writing folio piece):
4. Why does the audience feel sympathy for Edward when we can see he is a ‘monster’?
5. Peg Boggs always refers to the way things were before she brought Edward to the neighbourhood as “normal”. What is “normal” in this town? Is it desirable? Why/why not?
6. Edward clearly feels he does not belong in this neighbourhood. How does the director get that idea across to us without having to tell us?
7. Write about a time when you felt you didn’t belong. How did that make you feel? How did you resolve that situation? Did you feel alone, like Edward?
8. Inform students we’ll go on with a study about Gothic literature tomorrow
9. Gothic archetypes:
10. The protagonist
11. The antagonist (villain)
12. The Wanderer
13. The ‘damsel in distress’ who needs rescuing from the hero

In the case of *Edward Scissorhands*, Tim Burton turns these archetypes on their heads as he forces us to confront our ideas of ‘good’ and ‘evil’ and the time-honoured lesson of ‘not judging a book by its cover’:

1. The protagonist-Edward (he looks like the ‘monster’ but is gentle, considerate and giving)
2. The antagonist-Jim (he looks like the all-American hero, but he’s selfish, cruel and violent)

## CINEMATIC TERMS AND TECHNIQUES

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Year 8 English 2011

## Types of film

There are numerous types of films. A **narrative feature** is the feature film that you may often view in a cinema or on DVD at home. The narrative implies **a story** with a similar structure to a written narrative. Other films that you might be asked to analyse include documentaries, short films, advertisements and even film clips. Many directors begin their careers with short films, advertisements and film clips.

## Genre

You should also be aware of genre in films. Most of the films that you view belong to a genre (or type of film). There are many different types of genres and many different aspects to genres. We will focus on the differences in narrative (plot) and some of the features according to characters and setting of just some genres.

|  |  |
| --- | --- |
| **Genre** | **Narrative** |
| Action | The central concern is a clash or complication between two physical powers. |
| Horror | The central clash or complication is the need to overcome a supernatural power or monster. |
| Romance | The central clash or complication is one or two characters' desire to win or keep love. |
| Comedy | The central clash or complication results in hilarity. |
| Adventure | The central clash or complication is where characters encounter a new world/s. |
| Epic | The central clash or complication is between great powers or involves changes of historical proportions. |
| Science fiction (sci-fi) | Any film that is set in an imagined world that is loosely scientifically possible. |
| Drama | The central clash or complication involves overcoming injustices of the world. |
| Thriller | The central clash or complication is to overcome a fierce and dangerous character who is out to kill the main character. |

## Film Techniques

“Film techniques” is the term used to describe the ways that meaning is created in film.

## Camera Shots

A camera shot is the amount of space that is seen in one shot or frame. Camera shots are used to demonstrate different aspects of a film's setting, characters and themes. As a result, camera shots are very important in shaping meaning in a film.

An **extreme long shot** contains a large amount of landscape. It is often used at the beginning of a scene or a film to establish general **location** (setting). This is also known as an establishing shot.

A **long shot** contains landscape but gives the viewer a more specific idea of setting. A long shot may show the viewers the building where the action will take place.

A **full shot** contains a complete view of the **characters**. From this shot, viewers can take in the costumes of characters and may also help to demonstrate the relationships between characters.

A **mid shot** contains the characters or a **character from the waist up**. From this shot, viewers can see the characters' faces more clearly as well as their interaction with other characters. This is also known as a social shot.

A **close-up** contains just **one character's face**. This enables viewers to understand the actor's emotions and also allows them to feel empathy for the character. This is also known as a personal shot.

An **extreme close-up** contains one **part of a character's face** or other object. This technique is quite common in horror films, particularly the example above. This type of shot creates an intense mood and provides interaction between the audience and the viewer.

When analysing a film you should always think about the different camera shots and why they are being used. The next time that you are at the cinema or watching television, see what camera shots are being used.

## Camera angles

It is important that you do not confuse camera angles and camera shots. Camera shots are used to demonstrate different aspects of setting, themes and characters. Camera angles are used to position the viewer so that they can understand the relationships between the characters. These are very important for shaping meaning in film as well as in other visual texts.

A **bird's eye angle** is an angle that looks **directly down upon a scene**. This angle is often used as an establishing angle, along with an extreme long shot, to establish setting.

A **high angle** is a camera angle that looks **down upon a subject**. A character shot with a high angle will look vulnerable or small. These angles are often used to demonstrate to the audience a perspective of a particular character. The example above demonstrates to us the perspective or point of view of a vampire. As a viewer we can understand that the vampire feels powerful.

An **eye-level angle** puts the audience on **an equal footing with the character/s**. This is the most commonly used angle in most films as it allows the viewers to feel comfortable with the characters.

A **low angle** is a camera angle that **looks up at a character**. This is the opposite of a high angle and makes a character look more powerful. This can make the audience feel vulnerable and small by looking up at the character. This can help the responder feel empathy if they are viewing the frame from another character's point of view.

As with camera shots, you will be able to see many examples of camera angles in any film or visual text that you view. The next time that you watch television or see a film, take note of the camera angles and think of how they affect your perception (idea) of different characters.

## Camera movement

Composers of films also use camera movement to shape meaning. The following are some examples of common camera movements and how they can be used to shape meaning in films.

A **crane shot** is often used by composers of films to signify the end of a film or scene. The effect is achieved by the camera being put on a crane that can move upwards.

A **tracking shot** and a **dolly shot** have the same effect. A tracking shot moves on tracks and a dolly shot is mounted on a trolley to achieve the effect in the example above. This camera movement is used in a number of ways but is most commonly used to explore a room such as a restaurant. By using a tracking shot or a dolly shot the composer of a film gives the viewer a detailed tour of a situation. It can also be used to follow a character.

**Panning** is used to give the viewer a panoramic view of a set or setting. This can be used to establish a scene.

## Lighting

Lighting is a very important aspect for shaping meaning in films. What kind of atmosphere is created in a room lit by candles? Have you ever heard of mood lighting? A room that is brightly lit by neon lights might seem to be sterile or a shadowy room might be eerie or scary. The lighting technicians in a film crew have the task of creating lighting to suit the mood and atmosphere of each scene in a film.

## Cinematography

Cinematography is the combination of the techniques described in this chapter. This includes camera shots, camera angles, camera movement and lighting. Use the term cinematography to group all of these together, for example, 'The cinematography in that film was exceptional.'

## Mise en Scene

“Mise en scene” refers to all the objects and characters in a particular frame. More specifically, it refers to the composition of the frame. When you use the term mise en scene, you are discussing where the composer or director has placed all the elements of the scene within the frame.

[](http://www.skwirk.com/)

## Special Effects

'Special effects' are often referred to as 'FX'. Special effects are used when a sequence or scene in a film cannot be achieved through the usual techniques. Examples where special effects are used are when Superman flies or when an explosion is too big or expensive to be filmed in reality. Advances in computer technology have made special effects a central part of many modern films. Two of the more common types of special effects that are used today are outlined below.

**Computer generated imagery** (CGI) is three dimensional (3D) computer graphics that are used to produce special effects for all types of film. Some famous examples of where CGI has been used include Shrek, Ice Age and for Gollum from The Lord of the Rings. It is important to note that CGI is not only used to construct virtual characters but can also be used to alter colour and lighting. Where a director feels that there is not enough colour in a scene, CGI colour grading can be used to brighten it up.

**Bluescreens** in a lot of circumstances have been replaced by CGI. You will still see examples of special effects using bluescreens used every day. The bluescreen is an actual object. Actors are filmed acting in front of a bluescreen and then, during editing, the background is replaced. This is how the original Superman films created the effect of superman flying. Television weather presenters use a bluescreen.

## Sound, Soundtrack and Music

The sound, soundtrack and music in a film are very important to the impact of films and play a major role in shaping meaning in the text. Next time you view a film try to imagine a suspenseful scene without the music. Does it have the same effect? There are a number of factors to consider when analysing sound in a film.

**Diegetic** sound is sound that occurs in film that is natural. These sounds include doors opening and closing, footsteps, dialogue (the voices of the actors if they are talking on screen), any music that comes from radios in the film or played on musical instruments, thunderstorms, tyres screeching and explosions. Any sound that is caused by actions or actually happens in the course of the film is diegetic sound. Imagine that the film is real. If you could hear that sound in real life, it is diegetic.

**Non-Diegetic** sound is sound that is added to the film during editing. These sounds include music and songs that are added to the film, music that sets mood for films (such as screeching violins at suspenseful moments), narration (voiceovers) and sounds added as special effects, especially in slapstick (comedy using exaggerated physical violence) sequences. (the "boing!" sound as a character is hit over the head - The Three Stooges is a classic example of this kind of sound). Any sound that would not occur if the film were real is non-diegetic sound. For example, when you are sad, violins do not suddenly start playing! Sound can also be enhanced. The difference between sound, soundtrack and music is as follows.

* Sound is what is generally referred to as diegetic sounds.
* Soundtracks are any songs used during the film.
* Music is the incidental mood music known as the film score.

Think about the influence sound has on the impact and meaning of film.

## Editing

The final process of film creation is editing. When shooting is finished there will be hours and hours of footage - most of which will never be seen or used. It is the editor's role to ensure continuity (that the film flows from one scene to another and that plot and character development makes sense throughout the film). The editorial team is also responsible for sound editing. The editor in charge of this needs to ensure that both **diegetic** and **non-diegetic** sounds are synchronised and help to shape meaning as much as possible.

There are many editing techniques and rules and we will cover the basics here.

### A Cutaway

A cutaway in a film occurs when a scene that is shot continuously is interrupted by another piece of footage. For example, a character driving a car down the street may have been filmed all in one shot, but half-way down the street a piece of footage of the character spying on the driver has been edited in.

### A Dissolve

This occurs when one scene slowly fades into another. This is often done to show the link between two scenes or the passing of time. For example, footage of the school hallway 30 years ago might dissolve into footage of the same hall today. This would emphasise the fact that it is the same hallway while still focusing on the changes that have happened over 30 years.

### Wipes

There are a variety of wipes. Wipes are used as transitional techniques between scenes. The following are examples of wipes. Pay close attention to how these wipes link scenes and therefore help to shape meaning.

A clock wipe is used to connote time passing between two scenes.

A star wipe is used to connote an added value or something special occurring.

A heart wipe is used to connote a feeling of love or romance.

A matrix wipe can consist of a variety of patterns that form the transition between scenes. It will be up to you to decide why a composer has used a particular matrix wipe.

**http://www.skwirk.com/p-u\_s-54\_u-251/skills-by-text-type-film/nsw/english-skills**

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Year 8 English 2011: *Edward Scissorhands*

**FILM TECHNIQUES AND ACTIVITIES**

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| Shot Types In the video, film and television industries, names and guidelines are given to common types of shots, framing and picture composition. The list below briefly describes the most common shot types. | | |
| [Extreme Wide Shot 1. **EWS (Extreme Wide Shot)**](http://www.mediacollege.com/video/shots/extreme-wide-shot.html) The view is so far from the subject that she isn't even visible. This is often used as an establishing shot. | [Very Wide Shot 2. **VWS (Very Wide Shot)**](http://www.mediacollege.com/video/shots/very-wide-shot.html) The subject is visible (barely), but the emphasis is still on placing her in her environment. | [Wide Shot 3. **WS (Wide Shot)**](http://www.mediacollege.com/video/shots/wide-shot.html) The subject takes up the full frame, or at least as much as possible. The same as a [long shot](http://www.mediacollege.com/video/shots/long-shot.html). |
| [Mid Shot 4. **MS (Mid Shot)**](http://www.mediacollege.com/video/shots/mid-shot.html) Shows some part of the subject in more detail whilst still giving an impression of the whole subject. | [Medium Close Up 5. **MCU (Medium Close Up)**](http://www.mediacollege.com/video/shots/medium-closeup.html) Half way between a MS and a CU. | [Close Up 6. **CU (Close Up)**](http://www.mediacollege.com/video/shots/closeup.html) A certain feature or part of the subject takes up the whole frame. |
| [Extreme Close Up 7. **ECU (Extreme Close Up)**](http://www.mediacollege.com/video/shots/extreme-closeup.html) The ECU gets right in and shows extreme detail. | [Cutaway 8. **CA (Cutaway)**](http://www.mediacollege.com/video/shots/cutaway.html) A shot of something other than the current action. | [cut-in 9. **Cut-In**](http://www.mediacollege.com/video/shots/cut-in.html) Shows some part of the subject in detail. |
| [two-shot 10. **Two-Shot**](http://www.mediacollege.com/video/shots/two-shot.html) A comfortable shot of two people, framed similarly to a mid shot. | [over-the-shoulder shot 11. **(OSS) Over-the-Shoulder Shot**](http://www.mediacollege.com/video/shots/over-shoulder.html) Looking from behind a person at the subject. | [one-shot 12. **Noddy Shot**](http://www.mediacollege.com/video/shots/noddy.html) Usually refers to a shot of the interviewer listening and reacting to the subject, although noddies can be used in drama and other situations. |
| [point of view (POV) 13. **Point-of-View Shot (POV)**](http://www.mediacollege.com/video/shots/point-of-view.html) Shows a view from the subject's perspective. | [weather shot 14. **Weather Shot**](http://www.mediacollege.com/video/shots/weather.html) The subject is the weather, usually the sky. Can be used for other purposes. |  |

# Camera Angles

The term *camera angle* means slightly different things to different people but it always refers to the way a shot is composed. Some people use it to include all [camera shot types](http://www.mediacollege.com/video/shots/), while others use it to specifically mean the angle between the camera and the subject. We will concentrate on the literal interpretation of camera angles, that is, the angle of the camera relative to the subject.

### a. Eye-Level

This is the most common view, being the real-world angle that we are all used to. It shows subjects as we would expect to see them in real life. It is a fairly neutral shot.

### b. High Angle

A high angle shows the subject from above, i.e. the camera is angled down towards the subject. This has the effect of diminishing the subject, making them appear less powerful, less significant or even submissive.

### c. Low Angle

This shows the subject from below, giving them the impression of being more powerful or dominant.

### d. Bird's Eye

The scene is shown from directly above. This is a completely different and somewhat unnatural point of view which can be used for dramatic effect or for showing a different spatial perspective.

In drama it can be used to show the positions and motions of different characters and objects, enabling the viewer to see things the characters can't.

The bird's-eye view is also very useful in sports, documentaries, etc.

### e. Slanted

Also known as a *Dutch tilt*, this is where the camera is purposely tilted to one side so the horizon is on an angle. This creates an interesting and dramatic effect. Famous examples include Carol Reed's *The Third Man*, Orson Welles' *Citizen Kane* and the *Batman* series.

Dutch tilts are also popular in music video production, where unusual angles and lots of camera movement play a big part.

**ACTIVITIES**

* **Complete the activities below in your exercise book:**

1. Why do you think film-makers use so many different shot types and camera angles? Why don’t they just use the same shot and angle for every scene? Explain.

2. Imagine that you have been asked to make a film about life at Wantirna College. Explain how you would use at least **5** of the 14 shot types to make your film. Describe each shot and explain why you would choose to present it in this way.

3. Draw **2** of these shots from your film.

4. Draw pictures showing examples of the camera angles (a-e) described above. Label each picture with the name of the camera angle.

5. Can you think of another type of shot or camera angle that is not included on this sheet? Describe/illustrate it, then give it a name.

References: <http://www.mediacollege.com/video/camera/angles/>

<http://www.mediacollege.com/video/shots/>

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Year 8 English 2013

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**Introduction to *Edward Scissorhands*:**

**How does society treat people who are “different”?**

1. In what ways might a person be “different”? Give examples.
2. How are these people treated? Explain.
3. Why is it often hard for society to accept those who are different?
4. Do we need people who are different or would it be better if everybody was similar?
5. I used the monster or not power point as an introductory activity after the class brainstormed what they thought a monster was (physically, emotionally, actions etc).  It was quite successful and engaging.  We then moved from that into studying the film techniques that allow us to ‘read’ monsters as being monstrous and why these techniques make us think these things (lighting, sound, editing, make up, costumes etc).  I have a handout on film techniques as well which I will put into your pigeonholes.  Unfortunately I don’t have an electronic copy of it.  Not everything on it is relevant to what the students need to know though.  
      
   In terms of the monsters power point, these are the answers:  
   1)      Hannibal Lecter and Shrek – Hannibal Lecter monster  
     
   2)      Circus freak and Martin Bryant – Martin Bryant monster  
     
   3)      Catwoman (real name Jolene???) and Medea – Medea monster  
     
   4)      Frankenstein’s monster and the Elephant Man – Frankenstein’s monster  
     
   5)      Gunshot to the face victim who required a face transplant and Lord Farquaad (from Shrek) – Lord Farquaad monster  
     
   6)      Minotaur and Tree Man – Minotaur monster  
     
   7)      Charles Manson and Michael Jackson – Charles Manson monster  
     
   8)      Medusa and Edward Scissorhands – Medusa monster



Edward Scissorhands

Non-Print Text Study:

A film directed by

Tim Burton

A story about an outsider who comes into a community and is initially accepted. Eventually the community find him disruptive and drive him out.

**Mr. Maccabi**

Film as Text

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# Edward Scissorhands

|  |  |
| --- | --- |
| **DIRECTOR:** | **TIM BURTON** |
| **PRODUCERS:** | **DENISE DI NOVI & TIM BURTON** |
| **PRINCIPAL CAST:** |  |
| **EDWARD SCISSORHANDS:** | **JOHNNY DEPP** |
| **KIM BLOGGS:** | **WINONA RYDER** |
| **PEG BLOGGS:** | **DIANNE WIEST** |
| **BILL BLOGGS:** | **ALAN ARKIN** |
| **KEVIN BLOGGS:** | **ROBERT OLIVERI** |
| **JOYCE MONROE:** | **KATHY BAKER** |
| **JIM:** | **ANTHONY MICHAEL HALL** |
| **ESMERALDA:** | **O-LAN JONES** |
| **THE INVENTOR:** | **VINCENT PRICE** |
| **RUNNING TIME:** | **101 MINUTES** |
| **RATING:** | **PG** |
| **TWENTIETH CENTURY FOX:** | **1990** |

**SECTION 1:**

### Issues & Key Vocabulary

****

**CONFORMITY**

**DISABILITY**

**FAMILY RELATIONSHIPS**

**FANTASY**

**FREEDOM**

**HONOUR**

**HUMOUR**

**HYPOCRISY**

**INVENT**

**MATERIALISM Edward’s Inventor**

**MYTHS, LEGENDS, FAIRYTALES**

**PEER PRESSURES**

**SOCIAL RELATIONSHIPS**

**STEREOTYPES**

**STORY-TELLING**

YOUR TASK:

You must look up the dictionary meaning of each word and add them to your glossary, including putting the word into a sentence.

**SECTION 2:**

### Genre (Type or Kind of Artistic Work)

### FANTASY

1). What is fantasy?

2). What is your favourite childhood fantasy?

3). Why do you think Edward Scissorhands has been labelled a Fairytale?

**SECTION 3:**

### Describe Your Suburb

1). Describe your suburb

2). Do people in your suburb aim for the same, or similar things in life? Explain your answer fully.

3). Why do the people in your suburb want to live there?

4). What sort of people live in your suburb?

**SECTION 4:**

### Describe Your Ideal and Imperfect Society



## NOTE: words you may need to know

1. **Ideal,**  a. perfect. n. perfect type; supreme perfection existing only in the mind.
2. **Society,** n. group of people living in the same way; company…

Describe your ideal society and your unideal society. In Edward Scissorhands, the director is FOCUSING on an unideal society. I would like your description to take the following form:

* + 1. You must, in 2 or 3 sentences, describe how you would view (see) an ideal society and do the same for an unideal society.
    2. Interview one of your parents, requiring from them a 2 to 3 sentence description concerning their perception (view) of an ideal and an imperfect society.

**SECTION 5:**

### Edward’s Imperfect Society

1). In what sense is the society Edward finds himself involved in, after leaving the castle, an “IMPERFECT” society?

**2). Is it possible to have an “ideal society”?**

**Why or why not? Explain.**

**SECTION 6:**

### Satire

A reviewer has been quoted as saying the film is “satirical”. Study the various definitions provided below:

* ***“Mocking human failings in a humorous way”***
* ***“Exposing human vice and folly to laughter and ridicule. Human frailty is exposed.”***
* ***“Ridiculing societal or human weakness / stupidity. The satirist usually has a serious purpose in mind, for example to expose human behaviour which is hypocritical or immoral in some way.”***

1). In what way is the movie satirical?

2). What human failings does the film expose (show)?

3). How does the film MOCK and RIDICULE the human stupidity / immorality in the society (community) which Edward finds himself in?

4). Does the film suggest positive alternatives to the society which is being criticised?

**SECTION 7:**

### Contrast and Colour

1). What colours do we see in the suburb?

2). What is the main colour that surrounds the castle?

3). How does the suburban scene contrast with the castle on the hill?

4). Why do you think all of the houses are alike? (e.g. all in pastels)

5). How does Edward’s garden contrast with the colours of the castle? Why do you think this is?



**SECTION 8:**

### Colour Your Suburb – Drawing Exercise

Imagine you have been employed as an artistic consultant for a film directed by Tim Burton. He wants you to portray your suburb in an artistic way that fully expresses its distinct (individual) character in his next film – a sequel to *Edward Scissorhands*.

* Draw a picture of your suburb using any colours you wish but which clearly communicate to the audience what kind of place you think/feel it is.
* Draw on the answers you wrote above for **Section 3: Describe Your Suburb.**
* Also, you needn’t draw the houses as they really are, draw them the way you want to so that the feeling of your suburb and the people that live there are expressed.

**SECTION 9:**

### Costume

1). Comment on Edward’s appearance.

2). What is the colour “black” often said to represent?

3). What does the colour “white” represent?

4). What does the colours of the women’s clothes tell us about the women?

**SECTION 10:**

### Portray Yourself

Tim Burton is now thinking of casting you in a leading role in this up-and-coming sequel to *Edward Scissorhands*. However, he first wants to see how you will look in his film.

* Draw a picture of yourself with a clear outline.
* Colour yourself in - choose a colour that best reflects/communicates how you feel and who you think you are.
* Paste the image of yourself on the drawing of your suburb you drew earlier.
* **Your teacher will provide you with the “Colour Code” later – informing you what each colour represents and what it may reveal about your personality!**

**SECTION 11:**

### Did You Understand?

* + **Complete those questions denoted by an asterisk.**
  + **Complete 3 questions from 1-10 and 3 questions from 11-20.**
  + **You should have a total of 10 questions answered.**

1). Peg, the Avon Lady, goes to Edward’s castle to sell cosmetics. Describe her.

2). Peg meets Edward. Describe him.

3). What clippings has Edward placed on the fireplace wall?

4). Why does Peg take Edward home?

5). What reaction is caused by Edward’s arrival in town?

6). Why does Esmeralda react so negatively towards Edward? (She calls him a “perversion of nature”)

* 7). Edward appears to be accepted by the people of the town. They see Edward as useful. List the ways that Edward is useful to the community.

8). Edward enjoys his “Show and Tell” visit to the school. Why do you think that Kevin took Edward to school?

9). When Edward appears on the talkback TV show, he says that the best thing that ever happened to him is that he has made friends. Comment on this.

* 10). Joyce attempts to exploit Edward. Why does she turn against him?

11). Why does Edward help Jim to break into Jim’s father’s house?

12). What is your impression of the police officer? (Officer Allen)

13). What causes Edward to become destructive (tearing curtains, scratching walls etc)?

* 14). Why do the town’s women decide not to go to Blogg’s Christmas party?

15). Edward’s scissor hands prevent him from holding Kim. Edward’s inventor had wanted to give Edward proper hands. What went wrong?

16). What do you now think of Kim?

17). Edward is run out of town mainly due to a series of misunderstandings. What were these misunderstandings?

* 18). How do the town’s people react to driving Edward out of town?

19). How does Officer Allen react to Edward leaving the town? Is he sympathetic towards Edward?

20). According to the old Kim, Edward is probably still alive after all of these years. Why does she think this?

**SECTION 12:**

### What Do You Think?

1). How has knowing Edward changed Kim for the better?

2). What do you think Peg means when she says to Kim that she has made a mistake by bringing Edward to live with them?

3). What do you think of the Blogg’s family?

4). Do you think Edward wanted to belong to a family? Explain your answer.

**SECTION 13:**

### Excerpt from Tim Burton (director) on “Growing Up” and “Acceptance”

“I remember growing up and feeling there is not a lot of room for acceptance. You are taught at a very early age to conform to certain things. It’s a situation, at least in America, that’s very prevalent and which starts from day one at school: this person’s smart, this person’s not smart. This person’s good at sports, this one’s not, this person’s weird, this one’s normal. From day one you’re categorized. That was the strongest impulse in the film.”

* + **Choose one of the topics below from either**

**PART A or PART B.**

***PART A***

1). **Write a personal/reflective piece…**

OR

2). **Write a poem…**

OR

3). **Draw a picture… …**about an incident or

time when you felt you had

to conform or felt left out of something.

4). **Undertake a survey of 6 people in your class**, asking them:

1. How important do they rate the need to conform in their peer group?
2. How importantly do they rate being accepted by their group?
3. How fair are the expectations of the group on the individual person?
   * You should develop some kind of a rating system

i.e. **1 = Not Important** to **5 = Very Important**

* + You will need to graph your findings.

***PART B***

1). **Write a creative response…**

OR

2). **Write a poem…**  **…In response to the blurb on the front cover of this assignment:**

**“A story about an outsider who comes into the community and is initially accepted. Eventually the community find him to be disruptive and drive him out.”**

**SECTION 14:**

* + **Choose one of the topics below from either PART A or PART B.**
  + **Present a talk to the class.**
  + **You should speak clearly and not use slang in your presentation.**

***PART A***

### Oral Presentation: “*Edward Scissorhands”*

|  |
| --- |
| 1). It is very hard to be different in our society.  OR  2). Jim was more of a monster than Edward.  OR  3). Edward was exploited by the community.  OR  4). Edward should never have left his castle.  OR  5). Peg should have stuck to selling AVON. |

***PART B***

### Oral Presentation: Jane Elliot’s “*Blue Eyed*” (Conformity)

* + **Having viewed Jane Elliot’s “Blue Eyed”, present a talk to the class.**

|  |
| --- |
| http://www.janeelliott.com/images/janeelliottbanner.jpg |

|  |
| --- |
| 1). Explain the reason behind Elliot’s motivation for wanting to educate people about racial prejudice by using the method of eye colour.  OR  2). Is Jane Elliot’s message of racial discrimination and society’s reluctance to accept that we are all part of the problem and solution still relevant in your world?  OR  3). Discuss an incident involving racial discrimination that you remember or have seen/read about. |

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ *Edward Scissorhands* 2011

***Edward Scissorhands*: Journal Activity**

**Journal topic 2:** **Being complete**

**Edward’s creator died before completing him by giving him normal hands. How does this affect Edward’s life? What do you think his life might have been like if he *had* been given hands? What does a person need to be “complete”, physically, mentally and emotionally? Do we need other people? Do we need certain possessions? What would it feel like to be incomplete?**

**Write 150-200 words on this topic. Make your writing as expressive and interesting as possible. Illustrate your writing with an appropriate picture.**

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

***Edward Scissorhands*: Main and supporting characters**

Name and describe each of the following characters from *Edward Scissorhands*:

















1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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EDWARD SCISSORHANDS

OLD KIM

Snuggle in, sweetie. It's cold out there.

GRANDDAUGHTER

Why is it snowing, grandma? Where does it come

from?

OLD KIM

Oh, that's a long story, sweetheart.

GRANDDAUGHTER

I want to hear.

OLD KIM

Oh, not tonight. Go to sleep.

GRANDDAUGHTER

I'm not sleepy. Tell me, please.

OLD KIM

Well, all right. Let's see. I guess it would

have to start with scissors.

GRANDDAUGHTER

Scissors?

OLD KIM

Well, there are all kinds of scissors. And once

there was even a man who had scissors for

hands.

GRANDDAUGHTER

A man?

OLD KIM

Yes.

GRANDDAUGHTER

Hands, scissors?

OLD KIM

No, scissorhands. You know the mansion on top

of the mountain?

GRANDDAUGHTER

It's haunted.

OLD KIM

Well, a long time ago, an inventor lived in

that mansion. He made many things, I suppose.

He also created a man. He gave him inside, a

heart, a brain, everything. Well, almost

everything. You see, the inventor was very old.

He died before he got to finish the man he

invented. So the man was left by himself,

incomplete and all alone.

GRANDDAUGHTER

He didn't have a name?

OLD KIM

Of course, he had a name. His name was Edward.

PEG

Avon calling.

HELEN

Weren't you just here?

PEG

No, not since last season. Today I've come to

show you our exquisite new line of soft colors

in shadows, blushes and lipstick. Everything

you need to accent and highlight your changing

looks.

HELEN

My changing looks? That's good.

(Helen chuckles)

PEG

Well, it goes that saying and I also have a

complete selection of your old favorites, those

tried-and-true products we've all come to

depend on year-in and year-out.

HELEN

Come on, Peg. I never buy anything from you.

You know that?

PEG

I know. Bye, Helen.

REPAIRMAN

You know, you didn't have to call me, ma'am.

You could have taken care of this by yourself.

JOYCE

I could? I don't think so.

REPAIRMAN

Yeah, you see, it's easy. The food trap's

clogged. That's all. You see this bolt here?

You just unscrew this. OK? And out she pops.

JOYCE

You know, on TV they say you repairmen are

lonely bunch of people. Housewives get lonely

too. Although you may not realize it since they

haven't made a commercial on the subject.

REPAIRMAN

And then you just take this and put it back in

here nice and easy. Be careful not to force it,

because it fits in there by itself. And then

you just screw this back on.

(The bell rings.)

JOYCE

On no! Who could that be? Will you excuse me

for a moment? Now. Don't go anywhere. I'll be

right back. This is fascinating. I wouldn't

want to miss a moment of it.

PEG

Good morning, Joyce. Avon calling.

JOYCE

Why! Peg. Have you gone blind? Can't you see

there's a vehicle in my driveway?

PEG

Oh, yes.

JOYCE

Well, I'm surprised you don't realize that

means I'm busy.

(Joyce shuts the door with a

bang.)

PEG

Okay. Now, we should decide on lipsticks. Okay,

dear, what one did you like best? There was the

Winsome Wahini which looked charming on you. Or

the Bahenie Bliss.

A GIRL

I like them both.

PEG

Well, great.

A GIRL

You don't actually think I have any money, do

you?

(Peg gets in her car.)

CHILDREN

Ding, dong, the Avon lady.

PEG

It's just not my day.

(Disappointed Peg sees a mansion

through her rearview mirror and

drives to the place. She is

attracted by the beautiful garden

there and enters the mansion.)

PEG

Oh, my goodness.

PEG

Oh, it's so beautiful. Hello?

(Birds flying)

Hello? Avon calling, oh my. Hello, I'm Peg

Boggs. I'm your local Avon representative.

Hello. I'm sorry to barge in like this. But you

don't have any reason to be afraid. This is

some huge house, isn't it? Thank goodness for

those aerobics classes.

(Snipping)

PEG

Hello. Hello. Why are you hiding back there?

You don't have to hide from me. I'm Peg Boggs.

I'm your local Avon representative and I'm as

harmless as cherry pie.

(Peg sees Edward's scissorhands.)

Oh my! I can see that I've disturbed you. How

stupid of me! I'll just be going now.

EDWARD

Don't go.

PEG

Oh my! What happened to you?

EDWARD

I'm not finished.

PEG

Uh, put those down. Don't come any closer. Just

please... Those are your hands? Those are your

hands. What happened to you? Where are your

parents? Hum... Your mother? Your father?

EDWARD

He didn't wake up.

PEG

Are you alone? Do you live up here all by

yourself? What happened to your face? Hum, you

know, I won't hurt you. But at the very least

let me give you a good astringent and this will

help to prevent infection. What's your name?

EDWARD

Edward.

PEG

Edward? I think you should just come home with

me.

(Peg takes Edward to her home)

PEG

Oh!

EDWARD

I'm-I'm sorry.

PEG

No, Don't be. You go ahead and look you have

every reason to be excited.

PEG

Oh! Are you ok?

EDWARD

Are you ok?

(Ring)

HELEN

Hello.

MARGIE

Hi, it's Margie. Listen, I was standing outside

talking to Carol and Peg drove by, she had

somebody in the car.

HELEN

Did you get a good look?

MARGIE

No, did she say anything to you, about having

guest?

HELEN

She didn't say anything. She rang my doorbell

early this morning.

MARGIE

No, ok, I'll meet you on the corner. Right,

Bye.

(Birds signal)

HELEN

Oh, damn!

PEG

Here we go, dear. This is our house. And you

can just go right in and make yourself right at

home. OK? And just, well have something to eat

or drink, whatever you... Here, dear. Here

you... This is the front door here, Here we go,

right in here.

(A woman talks on the phone)

A WOMAN

Joyce, I just saw this strange guy drop in with

Peg. I didn't get a very good look at him. He

looked kind of pale. Okay, I'll be right there.

Don't do anything without me. Okay? Bye.

JOYCE

Yes, I'll be right there.

PEG

Here we are. So, oh, this is the living room

and back here, the bedrooms. You want to see

the pictures? All right. Well, this is my

husband, Bill. He's a bowling champion. Do you

know what bowling is? Bowling? Well, here they

are down at the lake, fishing. I think Kevin

looks a little glum Because they didn't catch

anything that day. And here's my daughter, Kim.

All dressed up the junior prom. She's a senior

now. I can't believe it. She's camping in the

mountains with some friends, but she'll be back

in a few days and you can meet her then. Isn't

she beautiful? That's my family. Now, go on,

dear. I'll show you the rest of the house. Then

you can just freshen up and make yourself at

home. Okay? That's the kitchen over there. You

help yourself to anything you want to eat or

drink. Those are grapes. Back here are the

bedrooms. Let me get you some towels, then I

will see what we can find to wear. You know

what? I think I have some of Bill's old clothes

in here. This is perfect. Here. These should

just fit you.

(The phone rings.)

Oh, no, no. Don't be alarmed. That's just a

phone. Now you can go in Kim's room and put

these on. I'll be right with you.

PEG

No, no, scissors. That's right. Well, he was

born up there or something. Have you seen him

before? No, I don't think he's been off the

grounds before today. You're kidding. How did

you get together with him? I have to go. I'll

talk to you later Margie, Bye-bye.

(to Edward)

I'm sorry Edward, I didn't... oh, dear. May I

help you with this?

EDWARD

Thank you.

PEG

There you go. Oh, dear, you've cut your face.

Let me get this right off. Does that hurt?

Okay. No, good. Now let's get you dressed.

Okay. There we go. Very fine. You look fine,

just fine. Come on, we can't wait for you.

You've got rollers in your damn hair.

PEG

Okay. Now what did I do with my sci... Edward,

um, would you. Thank you. I have a doctor

friend who I think could help you.

EDWARD

Really?

PEG

Yes, I can help with the scars. I just want to

consult the Avon handbook before doing

anything.

PEG

Kevin, it's not polite to stare. Think how it

would make you feel if somebody were staring at

you.

KEVIN

I wouldn't care.

PEG

Well, I would, so don't do it!

BILL

This must be quite a change for you, Ed.

PEG

I think he prefers Edward.

BILL

Sure. So what have you been doing up there in

that big old place? I bet the view must be

spectacular, Ed.

PEG

I was just...

BILL

See all the way to the ocean?

EDWARD

Sometimes.

PEG

Bill, could I have the salt and pepper? Thank

you.

KEVIN

Man, those things are cool. You know I bet

they're razor sharp. One karate chop to a guy's

neck...

PEG

Would you like some butter for your bread?

PEG

Great.

EDWARD

Thank you.

KEVIN

Can I bring him to show and tell on Monday?

PEG

I've had enough.

PEG

(to Edward)

You think you can sleep? Things feel strange

now, but soon you'll feel right at home. Good

night.

(Peg tries to cover Edward's

scars.)

PEG

The light concealing cream goes on first, then

you blend and blend and blend. Blending is the

secret. More concealing for you? But you

complexion is so fair. Now this has a touch of

lavender in it. Give it a try here. Close

enough. OK. This should do the trick here. I

have another idea. We'll cover up the scars and

start with a completely smooth surface. Don't

eat this stuff! Sports announcements on

RADIO

Hartely into the windup and the strike one

pitch. Swung on and missed strike two. If it's

a hit, the club has 12 hits. But they still

have 11 on the scoreboard and it's 3-1. 0 and 2

the count to Warren. Now they change it to 12

hits.

BILL

Turn it up, Kevin. I can't hear it. Kevin! No,

make it louder. Sports announcements on

RADIO

Hartely's strike two pitch is hammered.

KEVIN

You hear that, Mr. Boggs?

BILL

No, make it louder. Sports announcements on

RADIO

It's going way back. It's gone. It's out of

here. It is history.

KEVIN

Dad, look! Sports announcements on

RADIO

A grand slam for Martinez to make it a five-run

inning and blow this game to pieces.

BILL

I'll be darned.

PEG

They filled the whole tape.

(Peg listens to the recorded

phones.)

RECORDED VOICES

What's going on over there, Peg. Call me....Hi,

it's Margie. Who is he? Call me. Oh, by the

way, here it's pouring rain in the mountains.

You think the kids are okay?...Hi, there,

darling. The gals are all in a tizzy about your

secret visitor. You can't keep him a secret

forever.

BILL

Boy, it's just wonderful, Ed. My god, you, you

have the whole family in there, don't you?

KEVIN

Edward, come here.

(Kevin cleans Edward's

scissorhands with water.)

BILL

No, no, no. That's a terrible idea, son. Go to

the garage and get the oil can. We don't want

him rusting up on this now, do we?

PEG

Edward, you did us? Oh, Bill. It's us.

BILL

Yes, it is.

PEG

Oh, Edward.

(Esmeralda comes near.)

ESMERALDA

It's not heaven he's from. It's straight from

the stinking flames of hell. The power of satan

is in him. I can feel it. God, you have the

poor sheep strayed so far from the path.

EDWARD

We are not sheep.

ESMERALDA

Don't come near me.

BILL

That's right. Go on. Get out of here. Run!

PEG

Edward, don't you listen to her.

BILL

Don't worry about her, Edward. She's just an

old lonely loony. That's all.

(Women knock on the door.)

WOMEN

Hi!

JOYCE

You are all hiding in there like a bunch of old

hermit crabs.

PEG

Hi, Joyce. Hi!

JOYCE

Shame on you, keeping your unusual guest all to

yourself. We think that's mighty selfish of

you.

PEG

No, it, it's... things have just been a little

hectic around here. That's all.

JOYCE

Oh, that was so sweet of you to want to correct

the situation. What time does the barbecue

begin?

PEG

Barbecue?

JOYCE

Well, you intend to show your guest hospitality

by introducing him to your friends, don't you?

ANOTHER WOMAN

I'll bring coleslaw.

JOYCE

And I will bring the ambrosia salad. What time

was it that you said?

PEG

What time? Ah... bill.

JOYCE

About five?

ESMERALDA

He has been sent first to tempt you. But it's

not too late. You must push him from you. Expel

him. Trample down the perversion of nature.

JOYCE

Did you hear that? He's the perversion of

nature. Wow, isn't that exciting? See you

later. Bye bye.

PEG

I've always said that you really can't have a

picnic or a barbecue without deviled eggs.

They're just the best. They make the thing. Oh,

dear. Edward. That's wonderful. I didn't know

you chopped all those things. What a really

big...

(Peg notices a cut on his face.)

Oh, all right now. It's just a nick. There's no

need to be nervous, dear. You know, Esmeralda

won't be here and the rest of neighbors there

are really very nice. There's no need to be

nervous. They are so eager to meet you. You

just have to be yourself.

EDWARD

Myself?

PEG

That's right. Just your own sweet self.

KEVIN

Hey, play scissors, paper, stone with us.

EDWARD

Play scissors what?

NEIGHBOR

I got a doctor friend might be able to help

you. Aren't they most incredible?

PEG

He did them just like that.

TINKA

This afternoon?

AT THE PARTY

Hi, Mike. How are you doing? Hello, Jack. Hey,

kid. Hey, Hi. George Morroe! Whoa! That's a

heck of handshake. Uh, Harry! Harry! I saw you

on the golf course. You got a dozen of the

melons...

PEG

(to Edward)

Are you ok? Do you want something to eat? Are

you hungry? Do you want a cracker?

MARGIE

He's so... different completely different, No

kidding mysterious.

JOYCE

Do you imagine those hands are hot or cold?

Just think what a single snip could do.

HELEN

Or undo.

GEORGE

(to Edward)

Eddie. The guys and I were talking, we'd like

want to invite you to our card game on Friday

night. Would you like that? Only thing is, you

can't cut.

AN OLD MAN

I have my own infirmity. Never did me a bit of

harm. Took some shrapnel during the war and

ever since then I can't feel a thing. Not a

damn thing. Listen Don't you ever let anybody

tell you you have a handicap.

JOYCE

Who's handicapped? My goodness! Don't be

ridiculous. You're not handicapped. You're...

What do they call that? Exceptional. My name's

Joyce. And I noticed that you have not tasted

any of the ambrosia salad that I made

especially for you. Allow me.

(Joyce helps Edward to eat.)

WOMAN 1

You must try this.

(Many women flock to him)

MARGE

(to Edward)

You must try this. It's my mother's recipe.

Let him chew, for heaven sakes with your green

thumb. I could use your help.

HOUSEWIFE

Me, too. There you go.

WOMAN 2

I want a row of angels.

JOYCE

Sorry, ladies. But he's promised to come to my

house first.

WOMAN 3

One more.

JOYCE

Haven't you, Eddie?

EDWARD

I did?

BILL

Okay, everybody. Grab your plates. Soup's on.

EDWARD

I thought it was shish kebab.

BILL

What?

EDWARD

I thought it was shish kebab.

BILL

Yeah, it, it is shish kebab. It was a figure of

speech, Ed. You got to learn not to take things

so literally.

(On hearing that, Edward looks

back the time the inventor taught

him the etiquette.)

INVENTOR

Let us pretend we're in the drawing room, and

the hostess is serving tea &quot;Now, many numerous

little questions confront us&quot; &quot;Should the man

rise&quot; &quot;When he accepts his cup of tea?&quot; &quot;May

lump sugar be taken with the things?&quot;

EDWARD

Hmm, no.

INVENTOR

Is it good form to accept a second cup? &quot;Now,

should the napkin be entirely unfolded.&quot; Oh

should the center crease. Be allowed to remain?

It is so easy to commit embarrassing

blunders. &quot;But etiquette humiliation and

discomfort. Mmm yes, boring. Let us switch to,

Um... To some poetry, Hmm?&quot; &quot;There was an old

man from the cape.&quot; &quot;Who made himself there,

but they keep such a beautiful shape.&quot; That's

right. Go ahead, smile. It's funny. That's

right.

DENNY

Okay, guys, we're home. shh.

KIM

I can't believe. Everything's still sopping.

TEENAGE GIRL

I can't wait to take a shower.

SUZANNE

And wash off the mildew.

JIM

If my parents set the alarm, I'm screwed I'll

sleep in the yard... again.

KIM

I told you to call to say we're coming back

early.

DENNY

Did you?

SUZANNE

He'd rather complain.

JIM

How else can I be the center of the attention?

You didn't call your parents.

KIM

They don't run their house like a police

station. Bye. Thanks for driving, Denny. See

you later.

JIM

See you later. Bye.

KIM

Don't forget your arm.

JIM

Oh, yeah.

DENNY

Come on, Jim let's go.

KIM

Bill! There's somebody in my room. Go. Look. A

murderer with an axe. He did try to even kill

me.

BILL

It's all right. It's all right.

( to Kevin)

Go back to bed. It's only Edward.

(to Edward)

This way.

PEG

Honey, that was Edward.

KIM

Who is he? What are you talking about?

PEG

Edward's come to live with us. There's nothing

to be upset about. No, no. It's okay.

BILL

We'll have you a setup here in a minute. Up

with your feet. A queen-size bed here. How do

you like that? It's all made up and everything.

There you go. What's the matter? What's wrong?

She gets you nervous? You've been closed up in

a way in that castle too long. You don't know

anything about the wonderful world of teen-age

girls. They're all crazy. Here some. Straighten

that out.

EDWARD

What is it?

BILL

Lemonade. I don't know what it is. They reach a

certain age. They develop these gland things.

Their bodies swell up. They go crazy.

EDWARD

Glands?

BILL

yeah, glands. I try not to think about it

(Edward drinks lemonade.)

Good. Isn't it?

(Peg calms down Kim.)

PEG

Now you stay in Kevin's room tonight. Tomorrow

we'll fix your room right.

KIM

Mom, why did you have to bring him in here?

PEG

Oh, honey, I couldn't have left him there all

alone. You would have done the same thing.

KIM

Why does he have to stay here?

PEG

Oh, my goodness, Kim. I'm surprised at you. He

can't help the way he is. Have a little

sympathy.

KIM

I do have a little sympathy.

PEG

Then let's just say hello and later you can

come downstairs and shake his hand.

KIM

Shake his hand?

PEG

Well, not literally. Goodness, you scared him

half to death.

KIM

I scared him to death?

PEG

Hi, Bill. I just wanted you two to have a

proper introduction. Edward, this is our

daughter Kim. Kim, this is Edward who's going

to live with us.

KIM

Hi!

(Edward falls on the floor.)

JOYCE

(to Edward)

Eddie. Thirsty?

(to Kisses)

Kisses, Hush up. Quiet now. I can hardly hear

myself think. Momma's precious little baby

girl.

(to Edward)

Wouldn't you like a nice cool glass of

lemonade?

EDWARD

Lemonade?

(Vomits)

(Bell rings)

KEVIN

One chop to guy's neck. And it's all over.

They're the sharpest things in the world. They

can hack through anything. And...

KIM

I think they look weird. They give me the

creeps.

A GIRL

You should see the clown in front of Ms.

Peter's yard.

EDWARD

Kim!

KIM

Oh, no!

A GIRL

That's him?

JIM

He's calling you, Kim.

KIM

Stop it.

A WOMAN

Edward, you forgot your cookies.

JIM

Don't worry, Eddie. She's waiting for you.

A GIRL

Let's go.

PEG

Bill, you know what Edward told me? He had

lunch at Jackie's today.

BILL

Really?

PEG

She's just had her kitchen completely redone.

BILL

I'll be darned.

PEG

New paint, new cabinets, new floors, new

microwave, new Sonnet dishwasher.

BILL

Yeah, isn't that wonderful?

PEG

Isn't that something? Jim, didn't you tell me

your mom had her kitchen done too?

JIM

Yeah, my dad bought himself a bunch of new

toys. Big screen TV, CD players, VCR with four

heads.

PEG

My goodness sake! I wonder what it's like to be

that rich.

JIM

No, they keep things pretty much locked up. My

father has his own room for his stuff to make

sure I can't get and use it. He's so cheap he

won't help me buy my own car.

BILL

Well, he probably wants you to pay for it

yourself. I agree with him. It builds

character. You'll appreciate it more. Speaking

of money, I understand you are not charging for

gardening, Edward?

PEG

Now, Bill. Margie made him cookies today.

BILL

Sweetheart, you can't buy the necessities of

life with cookies. You can't buy car with

cookies. Am I right, Jim?

JIM

Ah, that's true, sir. You can't.

(Edward gives a piece of meat to

Kim's friend.)

A GIRL

I can't eat that. He used his hands. I don't

think it's sanitary.

(Edward passes the piece to Kim

but drops it in her lap by

mistake.)

EDWARD

I'm sorry.

PEG

Honey, you want me to help you clean that up?

KIM

No, that's okay. I'll be right back.

(Edward begins styling women's

hair and becomes famous.)

HOUSEWIFE

This can't possibly be my Alexis.

(to Edward)

She looks so beautiful. Look at you. She's

gorgeous. Thank you.

PEG

It won't be long. She has just to decide on the

style, and then it will be fine. She just has

to decide what style she wants.

JOYCE

I was hoping for something big and bouffant.

Kind of like mine. Don't you worry , Kisses.

You'll be so pretty. Eddie, is there anything

you can't do? You take my breath away. I swear.

Look at this. Have you ever cut a woman's hair?

Would you cut mine? That was the single most

thrilling experience of my whole life.

PEG

We're getting the head of the company.

KIM

I'm home.

PEG

Hi, honey. We're in here.

KIM

Hi! What did you do to your hair?

PEG

Edward cut it. Isn't it wild?

(on telephone)

Hello. Oh, I can't believe I'm talking to you

in person. This is such an honor. Yes. He's

right here. Great. So then you know all about

it. Aha. That's exactly what I've been using.

Well, I've had a little trouble getting it to

the right consistency. Yeah, right. just a

little. I'll try that. Well, what imaginative

suggestions! I sure will. Thank you so much.

Bye bye.

(to Edward)

No wonder she's the head of the company. You

know, she started out as a sales representative

just like me. I've always wanted to talk to her

but until now I never had a reason. Thanks,

Edward.

EDWARD

She had some ideas?

PEG

You bet she did.

(At the Airport)

MARGIE

I'll get that.

MARGIE

Edward! We're here. Come on. Let's get you

sharpened up.

JIM

You got it?

KIM

No, I can't believe this.

(Kim sees Edward coming.)

Do you have a key?

EDWARD

No.

KIM

I could have sworn I put it in here somewhere.

JIM

Well, we're stranded.

(Edward opens the locked door with

his scissorhands.)

KIM

Wow! Thanks.

JIM

Ed, what a guy! Good job. Hey, you didn't break

it or scratch it or anything. Hey, be a pal and

yell when Peg pulls in, huh?

TV HOST

Quite a story, yes? Any questions for Edward?

Yeah, get way over. Stand right up.

WOMAN 1

What's been the best part of your new life here

in town?

EDWARD

The friends I've made.

TV HOST

Any other questions?

WOMAN 2

Have you ever thought of having corrective

surgery or prosthetics? I know a doctor that

might be able to help you.

EDWARD

I'd like to meet him.

TV HOST

We'll give that name after the show. Thank you

very much. That's very nice. Anyone else? Yes,

stand right up.

WOMAN 3

But if you had regular hands you'd be like

everyone else.

EDWARD

Yes, I know.

TV HOST

I think he'd like that.

WOMAN 4

Then no one would think you're special. You

wouldn't be on TV or anything.

PEG

No matter what, Edward will always special.

TV HOST

More questions? Stand right up.

WOMAN 5

Your work is so interesting distinctive and

unique. Do you have plans to open your own

beauty salon?

TV HOST

There's an idea. Anyone else? Yeah.

WOMAN 6

Do you have a girl friend? Ahh.

(Living room in Peg's)

JIM

Sure, he does. Right, Kim?

KIM

Now you got him started.

JIM

Knock it off, bubble- butt.

KEVIN

You did it.

JIM

So?

(On the TV Show)

TV HOST

How about it? Is there some special lady in

your life?

TV HOST

Uh, everything's all right. He'll take a break

and we'll be right back after these messages.

KIM

Why are you laughing? He got hurt.

JIM

It was a little shock. Ha! Ha! Ha!

KIM

A little shock?

JIM

I wish we'd been taping that. I'd give my left

nut to see that again.

(Edward in beauty salon)

JOYCE

Aren't you excited? Oh, this is just so

thrilling. Wait till I show it to you. It's

just perfect. It's just what we've been looking

for. I want to call it &quot;Shear Heaven.&quot; Here we

are. No, all along here I'm going to put a row

of new mirrors. Back up here a whole row of new

cosmetics.

(TV 1/4î)

All along this row here.

EDWARD

Peg could sell cosmetics.

JOYCE

Sure. This is where I stand when I greet the

customers. Back in here is what I really want

to show you. This is the storeroom for

supplies. What I need from you today is to help

me make a decision. Don't, that's dangerous.

You just sit down right there. I have some

smocks. Would you like me to model them? This

is my favorite because it's yellow. And what

it's for is to catch itchy little trimming that

fall down your neck. Then there's this old

purple one, you know, you kind of drape around

you like this.

EDWARD

I like that one.

JOYCE

You're trembling. So am I. I've been waiting

for this moment for so long. Edward! Edward,

you come back here! You can't do that!

(In the Restaurant)

BILL

Veloro. Veloro. Sweetheart. That hangs on the

dash board.

PEG

I've never seen that.

EDWARD

Sorry I'm late.

PEG

Hi, Edward. Sorry. We had to go ahead without

you. Here you go.

BILL

So, Edward, did you have a productive day?

EDWARD

Mrs. Monroe showed me where the salon is going

to be. You could have a cosmetic counter.

PEG

Wouldn't that be great?

BILL

Great.

EDWARD

And then she showed me the back room where she

took all of her clothes off.

BILL

Edward. I can't tell you how thrilled I am.

I'm just as pleased as Punch. This whole beauty

parlor, that's what's going to teach you

volumes. There's nothing like running your own

business. I've never done it myself, but from

what I gather it's the greatest satisfaction a

working man can have. So I guess the bank is

going to be your next step, huh?

EDWARD

The bank?

BILL

Yeah, take out a loan. Get yourself started.

Nothing to worry about. With your talent and

reputation, it's going to be a snap. Now.

BANK CLERK

No credit, no record of jobs you've held, no

savings, no personal investment, no social

security number. You may as well not even

exist. There is no collateral.

PEG

You know. We already have a second on the

house, but don't the testimonials make a

difference? Did you see here, the mayor's wife

can't wait to become a client?

BANK CLERK

We simply can't do it. Now get yourself a

social security card. Establish credit and buy

yourself a car. You have the side to advantage.

You can get one of those handicapped placards.

No problem. Park anywhere you like.

PEG

I can't believe it. Really, it's just an

outrage. Don't you worry. This isn't the end of

it. We'll get your money somewhere.

KIM

But that's breaking and entering.

JIM

Look. My parents have insurance up the rear.

Okay? And all it will cost them is a little

hassle. That's about it. In a week my dad will

have new and better everything.

KIM

We can't.

JIM

Look. There's a guy who will give us cash for

the stuff.

KIM

Jim, I don't want to.

JIM

Well, do you want to ride around in a van like

Denny's, and we could be by ourselves whenever

we like? With a mattress in the back?

KIM

Why can't you just do it?

JIM

Because my father keeps the damn room locked,

and we need Edward to get us in.

KIM

Why can't you take the key like when he's

sleeping or something?

JIM

Look, you don't understand, everything he

handcuffs or ties will do anything for you.

KIM

What do you mean? That's not true.

JIM

Oh, no? Why don't you ask him?

KIM

That's not fair.

JIM

What's fair got to do with it? There isn't any

other way.

KIM

There got to be.

JIM

Look. I've racked my brain. Don't you want us

to have our own van?

KIM

Yeah. Jim, the lights are on.

JIM

Those go on automatically. They've gone for the

weekend. I told you. That's right.

DENNY

This burglar scared.

KIM

You turned off the alarm. Am I right?

JIM

Yes, everything, come on. Let's go. Come on.

KIM

I can't believe this is happening.

A GIRL

Are you sure he doesn't know this is Jim's

house?

KIM

He's never been here.

EDWARD

This person stole from you?

JIM

Keep your voice down. I told you he stole it.

Right? Come on. Let's go.

EDWARD

His parents will make him give it back.

JIM

Listen, I've already tried that. The guy's

parents are like he is. Okay? Now, you told Kim

you'd do this. Well, come on. Let's go. Come

on. Come on. Come on.

(Edward picks the lock and the

door opens, but when he steps into

the room the alarm works and the

door shuts.)

JIM

The bastard had it wired separately. Come on.

KIM

No, Jim. We can't just leave him here.

POLICEMAN

We know you're in there.

OFFICER ALLEN

We're in the process of deactivating the system

so that you can come out.

KIM

Denny, turn around!

JIM

No way!

KIM

Jim, it's your house. They can't arrest you for

setting off your own alarm. We'll just tell

them we were breaking in.

JIM

I'm not going back there. Okay?

KIM

We have to go back.

JIM

No, because my father will prosecute.

KIM

His own son?

JIM

Especially his own son. If Edward tells, I'll

kill him.

KIM

Denny, turn around.

JIM

No.

KIM

Turn around. We have to.

OFFICER ALLEN

Put your hands high in the air so we can see

them. Put your hands up!

POLICEMAN

(to Allen)

He's got something in his hands. Looks like

knives.

OFFICER ALLEN

Drop your weapon I repeat. Drop your weapon.

I'll ask you one more time and this is your

last warning. Drop your weapon. If you fail to

do so, we'll have to open fire. Don't make us

do that, please. Drop your weapons. Drop them.

Now. Looks like we got a psycho. Prepare to

fire.

(Neighbors gather and ask not to

fire.)

A WOMAN

Please. We know him.

OFFICER ALLEN

Alright, cuff him.

(At police station)

PEG

But can we see him now?

POLICEMAN

We'll have to hold him overnight for

observation.

PEG

He has to stay in prison all night?

POLICEMAN

Pick him up in the morning.

(criminal investigation section in

police station)

PEG

Oh, Edward. Hello Edward, dear. I blame myself.

BILL

(to Edward)

What in god's name was going through your mind,

son?

PEG

Why don't I set a better example? You saw how I

envied Jim's parents, their money.

BILL

What were you going to do with that stuff?

PEG

Oh, I blithely say, &quot;We'll get money for the

salon somehow.&quot; But I never meant stealing.

Stealing's not the way to get it. Stealing's

not the way to get anything.

BILL

Except trouble. And you're in a heap of that.

PEG

Why ever did you do this?

OFFICER ALLEN

Will he be okay, Doc?

PSYCHOLOGIST

The years in spent isolation have not equipped

him with the tools necessary to judge right

from wrong. He's had no context. He's been

completely without guidance. Furthermore his

work, the garden sculptures, hair styles, and

so forth. Indicate that he's a highly

imaginative.

OFFICER ALLEN

Character.

PSYCHOLOGIST

It seems clear that his awareness of what we

call reality is radically underdeveloped.

OFFICER ALLEN

But will he be all right out there?

PSYCHOLOGIST

Oh, yeah. He'll be fine.

OFFICER ALLEN

(to Edward)

Listen. It could keep me up all night worrying

about you. Watch yourself.

(roadside)

MARGIE

I heard this noise and ran out in my bathrobe.

JOYCE

All along I felt in my gut. There was something

wrong with him.

MARGIE

It could have been my house.

HELEN

It could have been any of our houses.

ESMERALDA

I warned you, didn't I? I saw the sign of satan

on him. You didn't heed my warning. but now

you will because now you see it too.

(Reporters approach Edward and

Peg.)

PEG

Edward. You stay here.

REPORTER

What do you say in your defense?

EDWARD

Nothing.

PEG

He didn't want to talk.

REPORTER

You have to say something.

PEG

He can't talk right now.

REPORTER

No comments? No remarks?

REPORTER

(to Edward)

So were you set up? What was going through your

mind? One comment.

PEG

We have to get in the house. We don't want to

talk to you. We'll talk to you later.

REPORTER

One comment.

PEG

Well, for goodness sakes, Lois, I'll see you at

our Christmas party. Before I get you here for

your haircut. Of course, we'll have it this

year. Why wouldn't we have it this year? Well,

you may think that, but you're wrong.

KIM

You're here. They didn't hurt you, did they?

Were you scared? I tried to make Jim go back,

but you can't make Jim do anything. Thank you

for not telling them about me.

EDWARD

You are welcome.

KIM

It must have been awful when they told you

whose house it was.

EDWARD

I know it was Jim's house.

KIM

You did?

EDWARD

Yes.

KIM

Well, then why did you do it?

EDWARD

Because you asked me to.

(Jim called out for Kim.)

KIM

Don't.

JIM

What's the matter with you? When you are going

to stop? I did what I could. My old man think

he's retarded, otherwise he'd still be in jail.

What more do you want from me?

KIM

You could tell the truth.

JIM

So could do. You were there, too.

KIM

It wasn't my idea. You know I didn't want to do

it.

JIM

But you did do it. I don't get why you give

such a shit anyway.

BILL

Well, we are going to try to help you find a

way to replace the drapes and the towels, but

our confidence in you, Edward, is not going to

be so easy to replace.

KIM

Dad!

BILL

Okay, a little ethics. You are walking down the

street. You find a suitcase full of money.

There's nobody around. No human person is in

evidence. What do you do? A

You keep the money. B

You use it to buy gifts for your friends and

your loved ones. C

You give it to the poor. D

You turn it into the police.

KIM

That is really stupid.

PEG

Kim!

KEVIN

I keep the money.

PEG

Simmer down.

BILL

Edward?

KIM

Hey, how about after dinner we go down to the

bowling alley? That will be fun.

PEG

You are not seeing Jim tonight?

KIM

No.

KEVIN

You know we had a cool show-and-tell today.

This kid brought in a box of baby possums, 10.

maybe 12. Totally naked. No hair at all.

PEG

Honey, this is fascinating. but I don't think

your father's finished yet.

BILL

Thank you, dear. Edward, we are waiting.

EDWARD

Give it to my loved ones?

PEG

Oh, Edward, it does seem that that's what you

should do, bit it's not.

KEVIN

You dope, everybody knows he's supposed to give

it to the police.

BILL

Good thinking, Kevin.

KIM

Well, think about it, you guys, I mean, that's

the nicer thing to do. That's what I would do.

BILL

We're trying to make things easier for him, so

let's cut the comedy for a little while.

KIM

I am being serious. It's a nicer thing to do.

BILL

We're not talking nice. We're talking right and

wrong.

KIM

Shut up.

PEG

Oh, goodness sake, no wonder poor Edward can't

learn right from wrong living in his family.

(Margie and women on the phone.)

WOMAN 1

Did you hear what he did to Peg's curtains?

MARGIE

It is unbelievable that they're having their

Christmas party anyway. Are you going?

WOMAN 1

Oh, I don't think so.

MARGIE

He practically raped Joyce, you know

threatening her with those knives? It's a

miracle she escaped.

HELEN

I don't have anything against Bill and Peg,

but...

JOYCE

I know, I know. They've got that teenage

daughter in the house. Oh, those poor things

after what happened to me can you imagine?

HELEN

What do you say to Peg about the Christmas

party?

MARGIE

I said I hoped. We'd make it.

HELEN

I lied, too.

(Peg's living room)

PEG

Edward, do you want to give me that new

haircut?

EDWARD

Again?

PEG

yes, sure.

PEG

It makes me proud to have you as my own

personal hairdresser.

KEVIN

Hi, honey. honey.

EDWARD

Kevin, you want to play scissors-paper-stone?

KEVIN

No.

EDWARD

No, why?

KEVIN

It's boring. I'm tired of always winning.

PEG

Other people's feelings?

KEVIN

I'll be outside.

PEG

A few manners? Just never you mind. Just you

cut away. Cut away. It needs something else.

What do you think, honey?

KIM

More bells?

PEG

More bells. Okay.

KIM

Mom, do you really think that we should be

having this party?

PEG

Of course I think we should be having this

party. Of course I do. I mean as just what we

need is just to calm things down and then

everything will just go back to normal. Do you

have any more bells, honey?

(Kim goes out into the garden and

sees Edward sculpture an ice mass.

When he sculptures it, snowflakes

begin to fall, and Kim dances in

the snow. After he finishes it, he

cuts her hand by accident. Then Jim

shows up.)

JIM

Get the hell out of here. Get the hell out! Go.

Freak!

BILL

Edward, where are you going?

KIM

Where is he?

JIM

He tried to hurt you.

KIM

No, he did not and you know it.

JIM

Are you nuts? I just saw him.

KIM

Jim. I don't love you any more. I just want you

to go. Okay? Just go!

JIM

Are you serious? I'm going to lose you to that?

He isn't even human.

KIM

Just get out of here. Okay? Just go! Dad, did

you see where Edward went?

BILL

Well. I don't know. He just walked down the

street.

KIM

Well, we have to go find him, mom?

PEG

You...your father will find him this minute.

BILL

All in the house. I'll take care of it. I'll go

find him.

HELEN

Edward! I'm calling the police!

PEG

All that blood, sweetie, and it's just a little

cut.

(doorbell chimes.)

POLICE

Hello, I'm here to see the man with the hands.

PEG

Oh... Uh...

POLICE

He's not here. Thank you.

PEG

Oh, dear.

MARGIE

Helen, did you actually see him?

HELEN

Yes, look.

ESMERALDA

You see, I told you he was a demon.

MARGIE

Oh, don't start that stuff again.

POLICE

I'm looking for the man with scissors.

WOMEN

He went that way. You have to do something

about that.

POLICE

All right, calm down, go on home. We'll handle.

Just go home.

HELEN

He's a de... a demon.

WOMEN

You've got to do something! All right, Let's

see. If he's at our house come on, oh...

PEG

I'm sure your father will find him soon.

KIM

What time is it?

PEG

It's almost eight thirty. Great party, huh?

KIM

Where are they? God. I hope he's okay!

PEG

So do I, honey. You know, when I brought Edward

down here to live with us, I really didn't

think things through. And I didn't think about

what could happen to him, or to us, or to the

neighborhood. You know, I think that maybe it

might be best if he goes back up there. Because

at least there he's safe, and we'd just go back

to normal.

BILL

Now I got up by the Wiggmans, but I didn't see

him anywhere.

PEG

Oh, dear. Oh, just... Well, let's get in the

car and go look for him.

BILL

Where's Kevin now?

PEG

He's Max'es.

BILL

Where do you think you're going, young lady?

KIM

With you guys.

BILL

No, you're staying here in case somebody shows

up!

PEG

We'll be right back, dear.

EDWARD

Police!

(On seeing a police car Edward

goes back to Peg's)

KIM

Edward?

EDWARD

Are you okay?

KIM

Yes, are you okay?

EDWARD

Where's everybody?

KIM

Out looking for you. Hold me.

EDWARD

I can't.

(Kim holds Edward and Edward

reflects about the inventor.)

INVENTOR

I know it's a little early for Christmas,

Edward, but I have a present for you.

(Kevin comes out of his friend's

house.)

(Jim talks with his friend.)

JIM

Forget holding her hand. Picture the damage he

could do other places.

JIM'S FRIEND

Yeah, that's sick. I feel like I'm coming to

pass out, or puke or something.

JIM

Later, first take me to her house.

JIM'S FRIEND

Come on, don't make me drive.

JIM

Just do it!

JIM'S FRIEND

Jesus, maybe she was right about you.

JIM

Just drive.

JIM'S FRIEND

Relax.

KEVIN

See you tomorrow. Call me, Right?

A MAN

Have they caught him yet?

KEVIN

Who?

A MAN

Him, that cripple. Let me know when they do.

Let us all you know, okay? Like a good boy.

(The car driven by Denny comes

close to run over Kevin. Edward who

sees it saves Kevin but many people

mistakenly think that Edward tries

to kill Kevin. Kim tells Edward to

run, and he runs away. People

follow him to the castle.)

EDWARD

Oh! Are you ok? oh! owh!

KEVIN

Help! Edward help!

EDWARD

I'm your friend.

KEVIN

Stop! Don't! Stop! Get away, now! Somebody help

us! Help!

PEOPLE 1

What are you doing? Get away!

PEOPLE 2

Get the police!

PEOPLE 3

Somebody call the police! Hey

KIM

Let go of me! Why? Kevin!

PEG AND BILL

Kevin! Kevin! Edward! Get away. What happened?

Edward! Go home! Go home!

PEOPLE

Somebody call the police! Aah!

KIM

Jim, stop it. Get off him!

(Siren)

KIM

Run.

PEG

Kevin's all right! It was just the tiniest

scratch! He's gone! Let's not bother him, all

right? Let just leave him alone!

(Gunshots)

POLICE

Go on, run.

PEOPLE

What happened? Did you get him? Ok, Is he dead?

POLICE

It's all over, go on home. There's nothing more

to see. What happened out there? It's all over!

PEOPLE

I want some answers. Where is he?

PEOPLE

Get back here! I want to ask you something. Do

you see him? Wait! I want to ask you... He's in

that car. Look at that.

JOYCE

I don't believe it. They don't have him. I'm

going! No! That's not a good idea!

EDWARD

They are coming? Did I hurt Kevin?

KIM

No, he's okay. He said he was just scared.

Edward, I was so afraid. I thought you were

dead.

JIM

I didn't.

(Jim fires at Edward and Kim tries

to stop him. In their fight, Edward

kills Jim, and then says good-by to

Kim.)

KIM

Jim. Stop! Stop it, or I'll kill you myself.

JIM

Hey! I said stay away from her!

(Neighbor's voice)

EDWARD

Goodbye!

KIM

I love you.

A MAN

Is he in there?

KIM

He's dead. The roof caved in on him. They

killed each other. You can see for yourselves.

(She raises a pair of scissors.)

OLD KIM

She never saw him again. Not after that night.

GRANDDAUGHTER

How do you know?

OLD KIM

Because I was there.

GRANDDAUGHTER

You could have gone up there. You still could

go.

OLD KIM

No, sweetheart. I'm an old woman now. I would

rather want him remember me the way as I was.

GRANDDAUGHTER

How do you know he's still alive.

OLD KIM

I don't know. Not for sure. But I believe he

is. You see, before he came down here, it never

snowed. And afterwards it did. If he weren't up

there now, I don't think it would be snowing.

Sometimes you can still catch me dancing in it.

Edward Scissorhands – Major Themes and Relevant Scenes

## Listed down the side are the major themes (ideas) that run through the film. In the second column brainstorm as many scenes from the film as you can where you see this theme being acted out, then in the last column explain why these scenes may have been significant in helping to make meaning for the audience.

|  |  |  |
| --- | --- | --- |
| **Themes** | **Key scenes** | **Why are they significant?** |
| *Fear of the ‘other’* |  |  |
| *Appearances versus reality* |  |  |
| *Conformity* |  |  |
| *Isolation and Loss* |  |  |

Edward eats a pea

Eye-level angle

To make the audience feel comfortable with the character and to increase comedy, as though we are sitting across the table from him.

Edward’s last night in suburbia

Low angle

To make the audience feel intimidated by the “monster’s rampage” through suburbia as he appears above us and, therefore, larger than us. This is ironically juxtaposed with the ‘Happy Holidays’ banner in the background.

Gothic mansion

Establishing shot

To show Gothic setting, juxtaposed with lush gardens, brimming with life and colour-Edward can create life and colour in his garden, but not in his own existence.

Housewives and Edward

High angle

To make the audience sense Edward’s vulnerability as he appears smaller when viewed from above, especially surrounded by the predatory housewives, all clamouring for his attention.

Kim and Edward

Close-up shot

To highlight the universal nature of love to the audience, all of whom would have experienced, in some sense, love and loss and can empathise with the impossibility of Kim and Edward’s situation. The scissors in the foreground convey the message that this feature is paramount in any relationship Edward attempts to have; he cannot help but hurt the ones he loves.

Kim

Low-angle shot

To fill the screen with Kim’s pure and innocent joy at Edward’s hands as he creates ‘snow’ while sculpting ice for her family. This makes the audience feel vulnerable as she takes up the screen from this angle. Jim also sees Kim from this angle, emphasising his vulnerability and lack of ability to make Kim this happy.

Kim’s hand

Extreme close-up

Foreshadows the ice sculpture we later see as Edward creates snow for the elderly Kim while carving an ice sculpture of her; the mood of unbridled joy is intensified by the connection of this image with the audience.

Neighbourhood

High angle

Helps to establish the scene in complete contrast (juxtaposed) with Edward’s mansion to which we are firstly acquainted. The audience immediately notices the pastel colours (lack of passion) and the uniformity of the houses, natures strips and roads. The message is that this is Suburbia and Edward is Different.

Peg enters mansion

Long shot

This simultaneously shows how small and vulnerable Peg is and how foreboding the setting is so that the intertextuality of Gothic settings (lack of colour, spiral staircase, cobwebs, large and open spaces) is immediately established and the audience is prepared for something ‘grotesque’ awaiting Peg.

Peg helps Edward

Eye-level angle

The audience feels a connection with Peg as we take on Edward’s perspective while she attempts to heal his scars. We are being spoken to directly when Peg says “Blending is the secret. More concealing for you?” This is the ‘secret’ to fitting into Suburbia and Peg is helping him to ‘conceal’ his differences and ‘blend in’. It is also comical and he silently endures her complete belief in Avon to cure him of his ‘otherness’ and she ends up turning him pink.

Peg meets Edward

Full shot

Helps to explain Edward’s isolation and fear of outsiders. There is little light and he emerges from the shadows, elevating his mysteriousness and the decaying world in which he lives.

Peg spies mansion

Exreme long shot

This shot is also juxtaposed with another frame (the camera forms the initial frame of the neighbourhood and then the rearview mirror frames the mansion) highlighting the extreme difference between Suburbia (pastel and familiar) and Gothic mansion (black and foreboding). Peg, and therefore the audience, see them simultaneously and we understand that these two disparate worlds are about to collide.

Cut each camera type and effect explanation from each other and give one to each student (there are 12 photos, therefore 12 camera types and 12 effect explanations, so one for each student in a class of 24) and stick the stills (in Windows Photo Viewer) up around the room. Students are to Blu-tac their camera shot/angle or explanation to where they think it’s most appropriate and then go over them as a class.

Students can take photos of these using their phones so that they can incorporate them into their text response plans.

Students can then find their own stills from:

<http://www.listal.com/movie/edward-scissorhands/screenshots/4>

<http://www.moviepicturedb.com/movie/0099487/Edward-Scissorhands.html>

to go with the quotations and examples they’ve selected to use as evidence in their text responses.

Gothic Genre and *Edward Scissorhands*

Listen and take notes as I present about Gothic Literature and then decide which elements of the Gothic genre appear in *Edward Scissorhands*.

Once you have ticked them, describe which scene they are in, using the table below:

|  |  |  |
| --- | --- | --- |
| Elements of Gothic Literature | In Film? | Description of element in *Edward Scissorhands* |
| Gothic setting | √ | Edward’s mansion-disrepair, black & grey; garden is the exception |
| Mist/fog | √ | Smoke from machinery, particularly in the opening scenes |
| Humans are in conflict over the good and evil in themselves | √ | Kim has to make a choice between Edward & Jim. She also has to choose whether to lie about Jim’s death to save Edward or do the ‘right’ thing and tell the truth; Peg also has to decide what to do with ES once the neighbours start to turn on him; ES (part-human) has to choose Kim’s love or her safety and ultimately decides upon her safety |
| Innocent heroine, pursued by monster | √ | ES loves Kim, but Jim already has her; ES doesn’t pursue her aggressively (as Jim does), but he does want her to love him back |
| Forbidden knowledge/power | √ | ES’ inventor has created ES, accessing forbidden knowledge about creation of life, which goes against the governing principles of heaven and earth around which Gothic lit works |
| Monster/Fallen Hero/Wanderer | √ | ES is not a typical fallen hero, as he is all good, but he is also doomed by the sins of his creator and forced to live in isolation forever |
| Spiral narrative | √ | Grandmother starts story, then Peg’s point of view takes over, then it’s book-ended with the grandmother revealing herself to be Kim. |
| Dreams/visions | √ | ES’ flashbacks of his creation |
| Signs/omens | √ | Esmeralda is a parody of the usual character who warns about impending evil |
| Ancestral curse | √ | ES cursed to eternity in isolation because of the sins of his ‘father’ |
| Entrapment/imprisonment | √ | ES can’t leave mansion once he has fled there and Kim can’t visit, despite living so close to each other for the rest of Kim’s life. His safety-net is also his prison |
| Gothic gadgets | √ | Scissors? |

|  |  |  |
| --- | --- | --- |
| Gothic counterfeit | X |  |
| Mystery | X |  |
| Comedy precluding tragedy | √ | * ES’ drunken-state and the misunderstanding about lemonade * Jim’s comments about giving his left nut to see ES electrocute himself again and “forget holding hands; think what those scissors could do to other places” |
| Necromancy | X |  |
| Body-Snatching | X |  |
| Revenge | √ | Jim tries to kill ES for ‘taking’ Kim away from him |
| Sleep-walking | X |  |
| Superstition | √ | Esmeralda-holding crosses and rosary beads to ward off evil-again, satirised, not taken seriously |
| Transformation | √ | Kim’s revelation that she’s the grandmother, but this is not a typical Gothic transformation, with the likes of Dracula and Jekyll & Hyde |
| Incarnation of evil | √ | Jim-irony as he looks harmless, like the all-American hero, whereas ES looks like the monster, but is ‘uncommonly gentle’ |
| Supernatural beings | √ | ES-Part-machine, part-human? |
| Protagonist is pursued; hero-villain | √ | Both Kim and ES are pursued by different people at different times-Jim, the neighbourhood mob, Joyce |
| Unreliable narrator | V | To some extent-not in the classic sense of Poe’s *Tell-tale Heart*, for example, but the audience doesn’t know that the old lady is Kim until the end of the film |
| Revenant | X |  |

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| Protagonist is pursued; hero-villain |  |  |
| Unreliable narrator |  |  |
| Revenant |  |  |

Integrating film techniques into paragraphs for a film text response

Imagining we are writing on the following topic:

1. *Edward Scissorhands* is a fairy tale with a message for the real world? Discuss.

Contention is that it is not a fairy tale, but an example of Gothic literature and the film does have a message for the real world.

Main arguments:

1. Why it’s Gothic lit and not fairy tale
2. The message it has for the real world about the dangers of conformity
3. The message it has for the real world about the danger of fear

Body paragraph:

The danger of fear in society is, firstly, that it divides a community and, secondly, that it spreads very quickly. In Edward Scissorhands, we see how Suburbia fears ‘the other’ and the way that reason and logic very quickly succumb to irrationality and panic. After initially being fawned over and adored, Edward is finally run out of town by a mob, primarily made up of housewives (led by Joyce) back to his Gothic mansion. The town, with the exception of Peg, Kim, Bill, Kevin and Officer Allen, is afraid of Edward, partly because Joyce has poisoned the other housewives’ opinions about him by claiming that he “practically raped her” and partly because his novelty has worn off and his arrest has made him an outcast. Esmeralda’s constant and ominous reminders that Edward is from the devil finally gathers momentum as Jim pushes gentle Edward to the edge of his patience. After fleeing the Boggs’ house, Edward angrily slashes his ‘normal’ clothing, revealing the black leather outfit his creator made for him. As he is hunted in the ‘utopian’ streets of Suburbia by scared and panicked neighbours, the audience views him from a low-level angle, which emphasises his rage, making him look intimidating to the neighbours. This is a turning point in the film, changing the way the audience has viewed him until now, mostly from either eye-level camera shots or full shots to emphasise his ‘difference’ and vulnerability. His rescue of Kevin from Denny’s drunken driving regrettably ends with him cutting Kevin’s face, escalating the terror the neighbours now feel towards him. As Edward is forced out of Suburbia by the frightened multitude, the effects of fear and the way fear can drive usually even-tempered people to act in ways they would not otherwise, are reinforced to the viewer.

Your task:

1. Highlight the main topic in the topic sentence.
2. Underline the evidence referred to in the paragraph.
3. Put brackets around the film techniques mentioned throughout the paragraph.
4. Highlight the linking sentence that links the paragraph to the contention.

Background Information on the Gothic genre

Gargoyles-gothic. In literature, gothic novels often explored ‘the other’ and how this change in dynamic ‘spoils’ an otherwise idyllic lifestyle-Heathcliff in *Wuthering Heights* by Emily Bronte, *Rebecca* by Daphne du Maurier, *Dracula* by Bram Stoker, *Frankenstein* by Mary Shelley, *Northanger Abbey* (a parody of Gothic lit.) by Jane Austen, *Jane Eyre* by Charlotte Bronte, *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson. Mostly women authors-why? Also, it still exists today by authors such as Stephen King and Lauren Kate (of the *Fallen* series), or involving another monster ‘Edward’, the *Twilight* series by Stephenie Meyer.

Literature was so named because the setting often revolved around a ‘Gothic’-styled architectural building, mostly, castles, mansions, abbeys. This style of architecture was labelled Gothic as it was considered (by the Europeans at the time that it was popular) to be a barbaric form of architecture, as opposed to the Classical Graeco-Roman style that was experiencing its renaissance. It reminded the neo-Classicists of the ‘barbaric’ Goths (a northern-Germanic tribe, probably from modern day Sweden, akin to the Vikings) who had invaded much of Europe around 5 AD.

The Gothic novel took shape mostly in England from 1790 to 1830 and falls within the category of Romantic literature. It could be seen as a description of a fallen world. We experience this fallen world though all aspects of the novel: plot, setting, characterization, and theme. The setting is greatly influential in Gothic novels. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time there was a thriving world. At one time the abbey, castle, or landscape was something treasured and appreciated. Now, all that lasts is the decaying shell of a once thriving dwelling.

The Gothic hero becomes a sort of archetype as we find that there is a pattern to their characterization. There is always the protagonist, usually isolated either voluntarily or involuntarily. Then there is the villain, who is the epitome of evil, either by his (usually a man) own fall from grace, or by some implicit malevolence. The Wanderer, found in many Gothic tales, is the epitome of isolation as he wanders the earth in perpetual exile, usually a form of divine punishment.

The plot itself mirrors the ruined world in its dealings with a protagonist's fall from grace as she succumbs to temptation from a villain. In the end, the protagonist must be saved through a reunion with a loved one.

Even though the Gothic Novel deals with the sublime and the supernatural, the underlying theme of the fallen hero applies to the real world as well. Once we look past the terror aspect of this literature, we can connect with it on a human level. Furthermore, the prevalent fears of murder, rape, sin, and the unknown are fears that we face in life. In the Gothic world they are merely multiplied. It addresses the horrific, hidden ideas and emotions within individuals and provides an outlet for them. The strong imagery of horror and abuse in Gothic novels reveals truths to us through realistic fear, not transcendental revelation. The idea of a protagonist having a struggle with a terrible, surreal person or force is a metaphor for an individual's struggle with repressed emotions or thoughts. Personifying the repressed idea or feeling gives strength to it and shows how one, if caught unaware, is overcome with the forbidden desire.

The repressed emotions, which are personified in the Gothic novel, are horrible not only because of what they are, but also because of how they enslave a person. These desires are mysterious, and mystery breeds attraction, and with attraction, one is easily seduced by them. With this in mind, it is easy to understand how the hero in the Gothic novel is consistently weaker than the antagonist and usually flees from it rather than defeating it. The similar themes of repression of forbidden desires, and the horror surrounding and penetrating them, are clearly focal points of most Gothic critics. The enlightenment gained from these aspects is the driving force behind the Gothic novel.

***PRACTICE ESSAY FOR EDWARD SCISSORHANDS – Instructions: To help you prepare for the essay you will need to write on* Edward Scissorhands*, you are going to test yourself to see a) how comfortable you feel writing an essay and b) how much you remember about essay writing. You are going to cut, paste and write your own practice essay in 90 minutes. Only cut out the writing that is NOT in bold type. The middle of each paragraph that’s in dot points should NOT be cut out. The dot point ideas are there to help you write your own sentences. You are welcome to use your summary notes and relevant handouts. Remember NOT to include subheadings as they are listed here, these are just a guide for you.***

***“Edward Scissorhands is a film about suburbia, boredom and fear of difference.” Discuss.***

**Introduction**

Tim Burton’s film Edward Scissorhands introduces us to Edward, a created man who was left unfinished by his ‘father’ and so now has scissors instead of hands. Upon the death of the old inventor, Edward was left alone in a huge mansion on the edges of a modern American suburban community. It is this community that introduces us to what the film is really about: suburbia and what it entails, the boredom inherent in small communities such as this and their fear of outsiders and the difference they might represent. This is clearly demonstrated in the day to day lives of the neighbourhood women, the suburb’s initial acceptance of Edward followed by their turning on him after he does not appear to conform, and the monotony of the everyday that drives Peg to approach Edward in the first place and the rest of the neighbourhood to take such an interest in him.

**Paragraph 1**

The day to day lives of the neighbourhood, as represented by the women who are at home all day, reflect the monotony that makes up suburban life in the film.

* **Women home all day and lead similar lives**
* **Husbands have the same routine**
* **Peg going door to door knowing she won’t sell anything**
* **“You know I’m not getting anything, right?” “I know.”**

It is clear from this that the film paints a picture of a suburban life that is very repetitive for the inhabitants.

**Paragraph 2**

The neighbourhood is quick to accept Edward, seeing him as a ‘unique’ individual when Peg first brings him down from the mansion, however when he doesn’t appear to conform to their expectations they turn on him.

* **Attitudes at the welcome BBQ**
* **Lining up for garden styling and hair cuts**
* **Edward rejecting Joyce’s seduction**
* **Edward being caught ‘stealing’ from Jim’s house**
* **Joyce poisoning the women’s attitudes towards Edward**

Edward was a breath of fresh air at first and a change from the neighbourhood’s boring and ordinary existence, however, the film clearly outlines the fear of difference which prevailed over the original interest in him.

**Paragraph 3**

Boredom is a key factor that drove Peg to approach Edward in the first place, and the rest of the neighbourhood to take such an interest in him.

* **Peg seeming unhappy in the car after she’s seen everyone on her list to sell Avon products to**
* **The women tracking Edward in Peg’s car when he first arrives**
* **Getting Peg to hold the BBQ for him**
* **Loving the creativity that Edward brought to their homes and themselves**

The film shows us that if the neighbourhood weren’t so bored, then perhaps they would not have taken quite so much of an interest in Edward.

**Conclusion**

In the film Edward Scissorhands, directed by Tim Burton, we see what a picture of suburban life in America is like. It is a life that is boring, repetitive, and is strongly reflected by the lives of the neighbourhood women. It also shows how a community is afraid of anyone who is different and does not try to fit in with their expectations. The way that the neighbourhood women live, the boredom that drives Peg to find Edward and the communities acceptance of Edward followed by their casting him aside, all demonstrate this.

Quotes from Edward Scissorhands

“Why Peg, have you gone blind? Can you not see there is a vehicle in my driveway?” – Joyce to Peg

“I think you should just come home with me.” – Peg to Edward

“I’m sorry.” – Edward to Peg when he lifts his hand to point out something in the car

“Are you ok?” – Peg to Edward after he hits his head against the window in the car

“It’s not Heaven he’s from, it’s straight from the stinking flames of Hell. The power of Satan is in him, I can feel it.” – Esmerelda to Edward and the Boggs family

“We’re not sheep.” – Edward to Esmerelda.

“That’s so sweet of you to want to correct the situation. What time does the barbecue begin?” – Joyce to Peg surrounded by the neighbourhood women.

“He has been sent first to tempt you, but it’s not too late. You must push him from you, expel him, trample down the perversion of nature.” – Esmerelda to Peg and the neighbourhood women

“Listen, don’t you ever let anybody tell you you have a handicap.”

“Etiquette tells us what is expected of us, and guards us against humiliation.” – The inventor to Edward (his lessons)

“That’s right, go ahead, smile, it’s funny.” – The inventor to Edward (after hearing poetry)

“He’s calling you Kimba. Don’t worry Eddie, she’s waiting for ya!” – Jim to Edward (about Kim)

“I’d like to meet him.” – Edward to the studio audience (about getting his hands fixed)

“Why are you laughing? He got hurt!” – Kim to Jim

“I wish we’d been taping that. I’d give my left nut to see that again.” – Jim to Kim and Kevin

“Come on Kim, razorblades would do anything for you.” – Jim to Kim

“Oh I hate this, I can’t believe this is happening.” – Kim about breaking into the house

“This person stole from you?” – Edward to Jim

“If Edward tells, I’ll kill him!” – Jim to Kim

“Turn around!” – Kim to her friends

“Oh Edward dear, I blame myself.” – Peg to Edward

“Will he be ok Doc?

The years spent in isolation have not equipped him with the tools necessary to judge right from wrong. He’s had no context, he’s been completely without guidance. Furthermore his work, the garden sculptures, hairstyles and so forth, indicate that he’s a highly imaginative character. It seems clearly that his awareness of what we call reality is radically underdeveloped.

But will he be alright out there?

Oh yeah, he’ll be fine.” – Police officer to the psychiatrist

“Listen, it could keep me up all night worrying about you. You watch yourself, you hear?” – Police officer to Edward

“All along I felt in my gut there was something wrong with him.” – Joyce to the neighbourhood women

“I tried to make Jim go back, but you can’t make Jim do anything.” – Kim to Edward

“Because you asked me to.” – Edward to Kim (about why he went along with the plan)

“He practically raped Joyce you know.” – two of the neighbourhood ladies (over the phone)

“...and they’ve got that teenage daughter in the house.” – Joyce over the phone

“You can’t touch anything without destroying it. Who the hell do you think you are even hanging around here?” – Jim to Edward

“Are you serious? You’d prefer THAT. He isn’t even human?” – Jim to Kim

**C:\Program Files\Microsoft Office\Media\CntCD1\ClipArt3\j0234160.wmfText Response**

**'Edward’s problems are all caused by his kindness and good-heartedness.' To what extent is this true?**

|  |  |
| --- | --- |
| Edward’s problems | Cause of problem? |
| Has scissors for hands | Creator died before giving Edward hands |
|  |  |
|  |  |

Is this enough to justify agreeing with the statement? If so, why? If not, why not? Consider Edward’s problems that are not caused by his kindness and good-heartedness, eg., his hands are scissors.

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Think about the themes involved with your topic:

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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Then, link examples and quotations to the above themes.

Start to form arguments and topic sentences around these themes and pieces of evidence:

Theme 1:

\_\_\_\_T\_(topic sentence incorporating theme)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_E\_(evidence from above that illustrates how your theme explores the essay topic)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_L\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Theme 2:

\_\_\_T\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_L\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Theme 3:

\_\_\_T\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_L\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Theme 4:

\_\_\_T\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_L\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Now that you have a good idea of what will go into your essay, you can begin drafting your introduction and conclusion:

Introduction (TACTICS):

T itle

A uthor

C ontention

T hemes

I deas

C haracters

S etting

* State your contention
* Define any terms you need to
* Sign-post your arguments

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Conclusion:

* Restate your contention
* Re-summarise arguments
* End strongly

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**C:\Program Files\Microsoft Office\Media\CntCD1\ClipArt3\j0234160.wmf Text Response**

**'Edward’s problems are all caused by his kindness and good-heartedness.' To what extent is this true?**

|  |  |
| --- | --- |
| Edward’s problems | Cause of problem? |
| 1. Has hands for scissors | Creator died before giving Edward hands |
|  |  |
|  |  |

Introduction:

T itle of film:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

A uthor (director):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

C ontention (opinion about the causes of Edward’s problems):\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

T hemes:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

I deas:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

C haracters:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

S etting:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Paragraph 1:

T (topic sentence)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

E (evidence, such as an example where the audience sees this problem in the film)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E (explanation of how the evidence supports your contention)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_L (link to contention)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Paragraph 2:

T\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_L\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Paragraph 3:

T\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_E\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_L\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Conclusion:

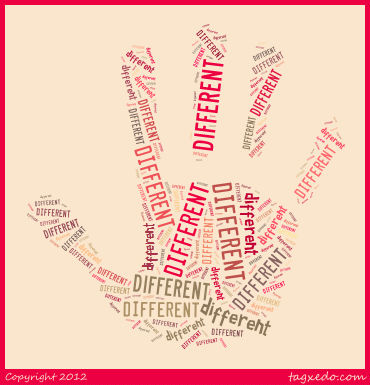
Restate your contention:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Summarise the main ideas in each of your paragraphs:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Year 8 English Semester 2**

**Writing Folio Piece #2: Creative**

**Using Edward Scissorhands’ experience in the film as “different” to everybody else, we are going to use this inspiration to write our own creative pieces about the idea of “difference”.**

1. Log onto either of the following websites in order to create a ‘word cloud’ with which to brainstorm everything you can think of that comes to mind when you think of the word “different”:

<http://worditout.com/>

<http://www.abcya.com/word_clouds.htm>

Print out your word cloud and keep it in your writing folio section of your workbooks.

1. Start to dot point all your ideas about being different and decide what direction your creative piece is going to take.
2. Once you’ve got some ideas, think about the format of your piece. Do you think you’ll write yours as a short story, poem, playscript, narrative…it’s up to you.
3. Plan out the skeleton of your piece, such as the beginning, middle and end if it’s a short story or the sort of mood you wish to create with your poem. Write down your plan and make sure it’s checked by me before you proceed.
4. Think back to the work we’ve undertaken on Gothic literature and decide if you want to use any of the elements that make up a Gothic story. You can also consider other genres, too, such as fantasy, adventure, science fiction, realism, historical romance…the list is endless and you CAN combine elements of different genres, too, if that’s something you’d like to do.
5. Consider what audience and purpose your piece is going to have…is your short story to entertain teenagers or is your play to inform adults what’s it’s like to be a teenager…again, it’s YOUR piece, so it’s up to you. You will need to submit a Statement of Intention which outlines what you were trying to achieve with your piece-your teacher will go through this with you in class, but it will look like this:

**Statement of Intention**

Title: Difference

Author: Felicity Graham-Prowse

Genre: Creative (short story)

Audience: Teenagers

Purpose: To explore what it means to be different for today’s adolescence

Outline: I took on the persona of a teenage girl who changed her image so that she would fit in with her peer group. In order to convey this, I have used the vernacular of today’s teenagers and used some examples from my own experience to add to the authenticity of the narrative. I have written it in first-person to enhance the intimacy between the reader and my protagonist, thus gaining their sympathy towards her experience. It is also written in present tense so that the audience can feel as though they are living the events of the story with her.

1. Begin writing your piece! There is no word limit as you’ll all be writing different types of pieces, so check with me about your own personal word length and we can discuss it together.
2. Draft of your piece is due Thursday 18/9/12 (Week 10) and we’ll peer conference them.
3. Final draft is due Tuesday 23/10/12.
4. The assessment rubric is on the other side and you’ll need to submit this in order to gain written feedback about your piece. If you forget, your piece will, of course, be graded, but you won’t receive another assessment rubric with comments on it.

**Writing Folio: Creative Writing Assessment Criteria Year 8**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Standards | 4.25 | 4.50 | 4.75 | 5.00 | 5.25 | 5.50 |
| **Exploration of ideas & themes** | Developing the ability to explore some complex content and themes within an appropriate form. | Demonstrates the ability to explore increasingly complex content and themes within a given form. | Demonstrates the ability to explore and incorporate challenging themes and issues. | Uses descriptive writing to explore a more complex interpretation of the topic. | Conveys a thorough exploration of topic, using descriptive language to great effect. | Topic is explored in its fullness using different kinds of descriptive language to convey ideas to set audience. |
| Planning **Thinking Processes: Creativity** | A clear plan is provided which demonstrates the ability to select, organise and develop key ideas.  Offers explanation for the choices made in response to the topic. | A thorough plan is provided which demonstrates the ability to select, organise and develop key ideas concisely.  Applies a writing frame appropriate to the task. | Writing shows evidence of clear planning to support the selection and organisation of ideas. Edits writing for clarity and coherence.  Displays creativity that expresses characters’ (or perspectives) thoughts and emotions within the piece. | Writing shows evidence of thorough planning to support a controlled narrative/line of thought. Piece has been edited and workshopped with attention to descriptive language and narrative development. | Writing shows clear evidence of thorough planning to support a controlled and restrained narrative/line of thought. Editing and workshopping have taken place, resulting in a concisely-written piece. | Drafting, workshopping and editing have all resulted in a highly-descriptive and effective creative piece, with particular attention to imagery and the conveying of ideas to the set audience for a specific purpose. |
| Structure | The writing engages the reader with only occasional lapses. The piece is of an appropriate length and shows evidence of the ability to explore the topic. | The writing is both creative and engaging on several levels and displays sophistication in descriptive language, such as metaphors and similes and other imagery within a recognisable structure. | Writing pays attention to appropriate structure and engages the audience both with ideas and language. Writing effectively conveys exploration of topic. | Writing mostly displays cohesion and appropriate structure is sustained throughout the piece. More succinct language use or clarification of ideas would have enhanced the writing. | Piece is highly engaging and uses imagery and other figurative language to great effect. Appropriate structure is sustained throughout and adds to the overall impact on the audience. | The chosen structure highlights the original ideas and language use of the piece, engaging the audience and providing a unique insight into the topic. |
| **Mechanics of language** | Spelling and punctuation errors are identified and mostly corrected using a range of approaches. | Increasingly complex spelling and punctuation is edited effectively. | Spelling and punctuation is accurate. Tenses are controlled with subject-verb and verb-noun agreement. | Spelling and grammar is accurate throughout piece. Uses language techniques appropriate to form. | Spelling and grammar is accurate throughout piece. Language techniques clearly thought through. | The mechanics of English add to the overall effectiveness of the piece in conveying meaning to the audience and achieving the set purpose. |
| **Expression** | Demonstrates the ability to write independently for selected purposes. Uses a variety of sentence length and type; uses varied and relevant vocabulary and takes purpose and audience into account. Skills to use figurative language are developing. | Demonstrates the ability to write confidently for selected purposes. Varied sentence structure, careful selection of vocabulary and increasingly complex use of figurative language is used to convey meaning appropriate to context, purpose and audience. | Demonstrates improvement in the accuracy and readability of the writing. Is developing confidence in the identification and use of grammatical conventions and features of language, including complex use of figurative language. | Demonstrates clear understanding of grammatical conventions including figurative language. Writing is increasingly accurate and engaging through appropriate vocabulary and sentence length. | Demonstrates clear understanding of grammatical conventions including appropriate use of figurative language. Writing is engaging through accurate use of vocabulary and expression. | Syntax, vocabulary, spelling and punctuation all assist in precisely conveying the ideas behind the topic. Expression is clear and adds depth to the piece by carefully selecting and editing language and punctuation. |

Text Response Assessment Criteria Year 8

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | 4.25 | 4.5 | 4.75 | 5.0 | 5.25 | 5.5 |
| **Reading** | | | | | | |
| **Demonstrates knowledge of text by exploring ideas, identifying characters, setting, themes and issues.** | Using a range of strategies, the response shows a clear understanding of the text by exploring the characters, setting, issues and themes. | The writing demonstrates a clear understanding of the characters, setting, issues and themes in the text, by exploring ideas in detail. | The writing demonstrates a clear understanding of the characters, setting, complex issues and themes in the text by exploring and developing ideas in detail. | The writing demonstrates an ability to infer meaning and messages in the text, and to explore them concisely and with clarity. | The writing shows skills of inferential comprehension in a range of ways; it suggests why concepts, characters or events are described in a particular way. | The writing shows skills of inferential comprehension in a range of ways; it explains why concepts, characters or events are described in a particular way. |
| **Produces a personal response exploring and analysing how meaning messages and social values are conveyed.** | A personal interpretation of the text has been successfully attempted. The question is explored by selecting and discussing a number of social values and messages in the text. | A clear personal interpretation and analysis of the text has been presented. The key social values and messages have been explored. | The question was answered in a clear personal interpretation and analysis. The key social values and underlying messages have been explored. | The question was answered in a clear, perceptive interpretation and analysis. The key social values and underlying messages have been widely explored. | The question was answered in a clear, perceptive interpretation and analysis. The student has identified how socio-cultural values, attitudes and beliefs are presented in the text. | The question was answered in an analytical style. The student has identified how socio-cultural values, attitudes and beliefs are presented in the text and how they affect text comprehension |
| **Justifies interpretation of texts that present some challenging themes and issues** | Four or more relevant quotes and/or examples from the text support the contention. | Selected quotes and examples from the text are used effectively to support the contention. | Selected quotes and examples from the text support a range of arguments that explore and develop the contention. | Carefully selected evidence from the text is provided and discussed to support a range of coherent arguments. | The writing demonstrates skills to justify the interpretation of the text using selected supporting evidence | The writing demonstrates skills to justify the interpretation of the text using selected supporting evidence. A clear point of view is stated and developed. |
| **Writing** | | | | | | |
| Planning **Creativity**  **Reflection Evaluation and metacognition** | An essay plan is provided that demonstrates the ability to organise ideas effectively in response to the question.  Exploring different approaches in response to the topic;  Use of reflection to evaluate process tools: What was I asked to do? What did I do? How did I do it? How could I do it differently? | A detailed essay plan that demonstrates the ability to select and organise ideas is provided.  Offering different pathways in response to the topic.  With teacher guidance, construct a rubric for self evaluation | A detailed essay plan that demonstrates the ability to select and organise key ideas is provided.  Applying a writing frame appropriate to the task.  Use a ‘self evaluation’ rubric to modify or justify process. | A comprehensive and sequential essay plan that demonstrates the ability to select and organise key ideas is provided.  Applying creative thinking strategies to explore the topic and demonstrating creative methods of engaging with the task.  Using a ‘self evaluation’ rubric, explains the effectiveness of tools used, such as brainstorming, and explains how future practices might change. | Student has planned how to write a response that conveys complex ideas.  Use of creative strategies to deepen understanding | Student has planned how to write a response that conveys complex ideas.  Use of a range of self selected creative thinking strategies when engaging with complex ideas |
| Introduction | The essay has an introduction that clearly states a contention, title, author and setting as well as general ideas as to the focus of the essay. | The essay has an introduction that clearly states a contention, title, author and setting, as well as a clear indication as to the focus of the essay. | The essay has an introduction that clearly states a valid contention, title, author and setting. The key ideas which will appear in the body of the essay are clearly stated. | The essay has an introduction that clearly states a valid contention, title, author and setting. The key ideas which will appear in the body of the essay are concisely stated. | Student uses conventions for writing a personal response to a text: the introduction has a clear point of view on the chosen topic, the body paragraphs are structured using TEEL, examples and quotes are carefully chosen to support the point of view; the conclusion is logical and links the response to the topic; appropriate genre conventions have been used. | Student uses conventions for writing an analytical response to a text: the introduction has a clear point of view on the chosen topic, the body paragraphs are structured using TEEL, examples and quotes are carefully chosen to support the point of view; the conclusion is logical and links the response to the topic; appropriate genre conventions have been used |
| **Paragraphs TEEL** | The essay has clear paragraphs which each deal with a separate idea.  Evidence is given. Links are made back to the question. | The essay has clear paragraphs which each deal with a separate idea. Evidence is given in the form of examples and quotations. Links are made back to the question. | The essay has clear and detailed paragraphs which each deal with a separate idea. Evidence, in the form of examples and quotations, is provided and an attempt is made to discuss it. Links are made to the question. | The essay has clear and detailed paragraphs which each deal with a separate idea. Evidence, in the form of examples and quotations, is provided and analysed. Clear links are made to the question. |
| **Conclusion** | The conclusion relates clearly to the question and restates the contention. | The conclusion gives an overview of the essay and sums up the contention and main points. | The conclusion gives a clear overview of the essay and ties the key ideas and contention together. | The conclusion provides the essay with a sense of logical and cohesive completion. |
| Reflection Evaluation and Metacognition | | | | | | |
| **Mechanics of language** | Spelling and punctuation errors are often identified and some effective strategies are used to correct them. | Spelling and punctuation errors are consistently identified and effective strategies are used to correct them. | Complex spelling and punctuation is edited effectively. | Complex spelling and punctuation is edited effectively for clarity, coherence and consistency of style. | Complex spelling and punctuation is edited effectively. Response is proofread for audience appropriateness, clarity, cohesion and consistency if viewpoint. | Student shows control of subject-verb agreement, consistent use of correct punctuation at the end and within the sentences; |
| **Expression** | The essay is written in the 3rd person with occasional lapses. The use of appropriate vocabulary and extended sentences is developing. | The essay is written mainly in the 3rd person. Formal vocabulary and some extended sentences are used. | The essay is written in the 3rd person throughout. The writer makes frequent use extended sentences and varied, relevant vocabulary. | The essay is written in the 3rd person throughout. The writer makes consistent use of extended sentences and varied, formal vocabulary. | The writer makes consistent use of extended sentences and varied, formal vocabulary. | The writer makes consistent use of extended sentences, coherent paragraphs and appropriate vocabulary. |

Peer Draft-Reading Feedback

Name of writer:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Name of Editor:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The purpose of submitting a draft is to workshop your piece and get feedback on your best possible effort so far.

The following check list will assist you in giving constructive suggestions to the person whose work you read.

Ensure you phrase your comments and ideas positively so as to encourage the person to improve their work.

|  |  |  |
| --- | --- | --- |
| **Aspect of Piece** | **Tick You’ve Checked it** | **Comment/Suggestion** |
| * *Spelling*-circle incorrectly spelt words |  |  |
| * *Grammar*-sentence structure…do they make sense? |  |  |
| * *Punctuation*-have full-stops and commas been used appropriately? |  |  |
| * *Content*-are the ideas original? Are they engaging? Are the themes of the piece explored in enough depth? Does the piece sustain your interest the whole way through? Is it appropriate for the audience and purpose? Is there a central conflict and is it appropriately resolved? |  |  |
| * *Descriptive language*-how effective are the descriptive words and phrases that the writer has used to create a picture ‘difference’? What else could you suggest? |  |  |
| * *Structure*-are there paragraphs/stanzas? Is dialogue set out correctly? Are the ideas kept in good control or do they wander off onto tangents and forget to resolve some conflict? |  |  |
| * *General Comments*-overall, what is your impression of this piece and why? Has the author included their Statement of Intention? Is it appropriate and could you improve it or narrow it down any further? |  |  |

You must make sure that you make at least **one positive comment** and at least **two suggestions for improvement.**

D:\Users\gra\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\PGIWV57Q\MC900412398[1].wmfThese drafts and feedback sheets will be submitted with your final copy. When assessing you, I will read both of your drafts and your feedback sheet to see how much constructive criticism you incorporated into your final piece. This will affect your mark. The other factor affecting your mark is how well you proof-read someone else’s work, so please ensure you do your very best when correcting their work, too!